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- 11 Secrets to Summer Parties
- 9 Ways to Spice Up the Grill

The Perfect Weekend

- 8 Cool New Cocktails
- 3 Fabulous Alfresco Tables

By Gillian Duffy

LUS

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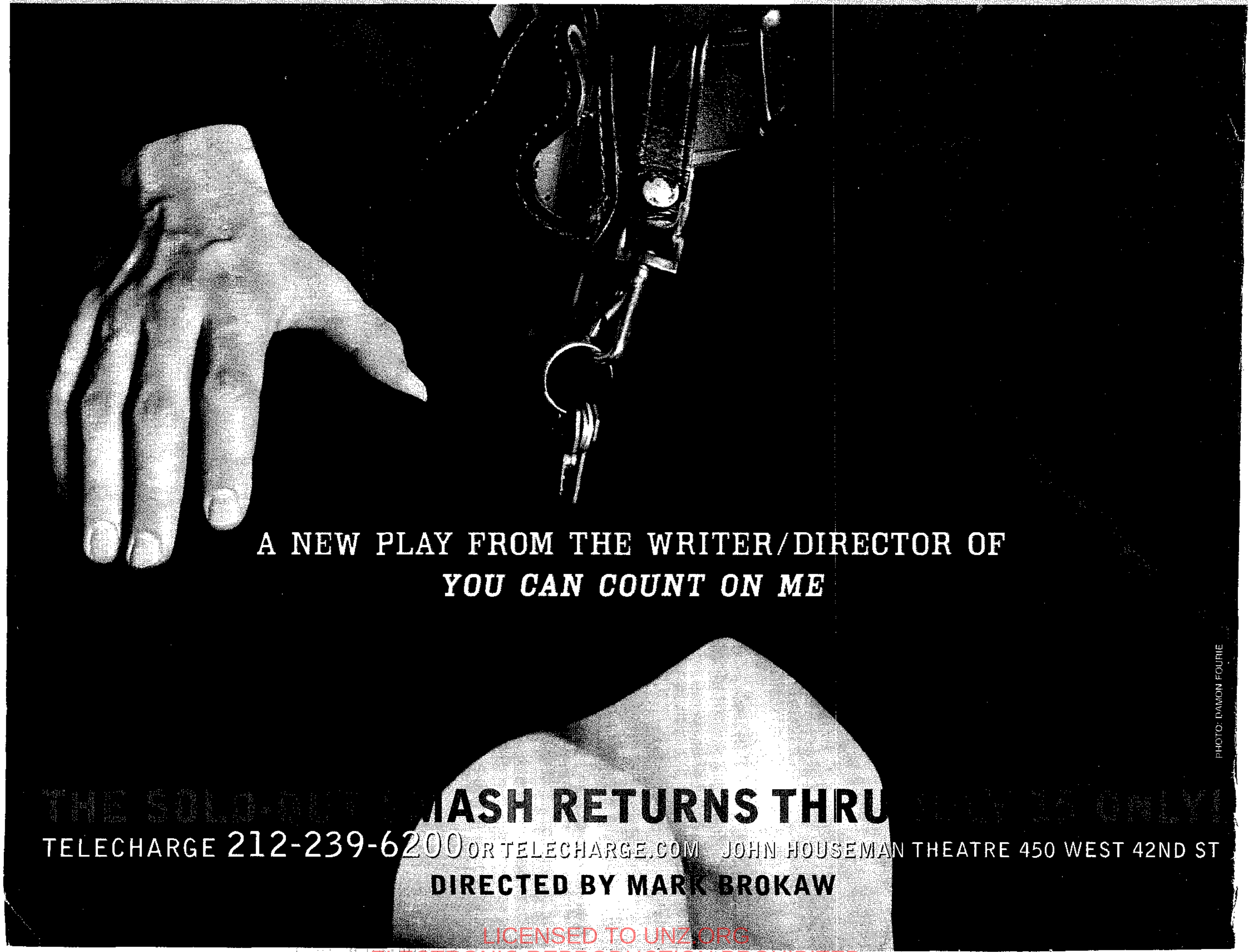
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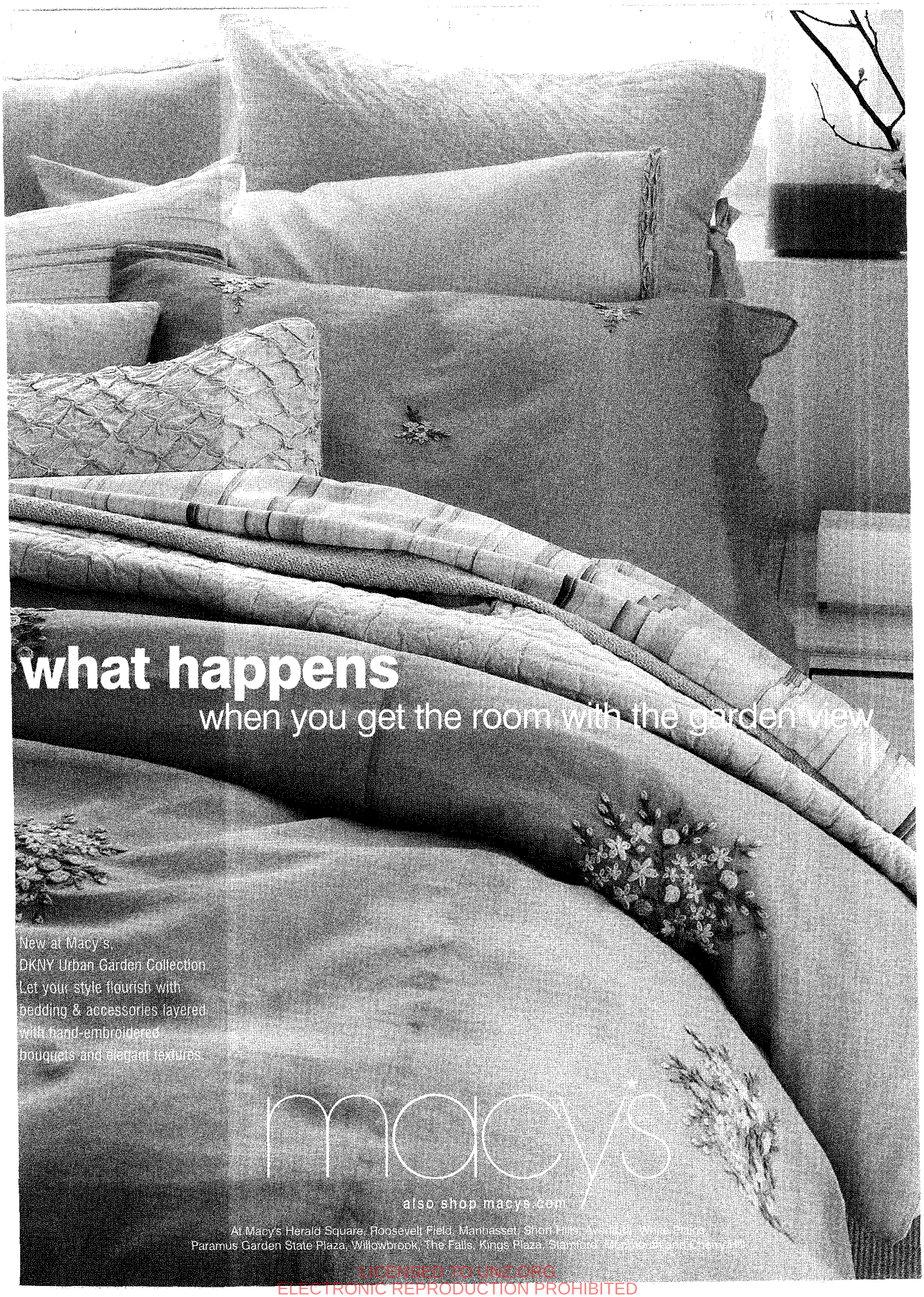
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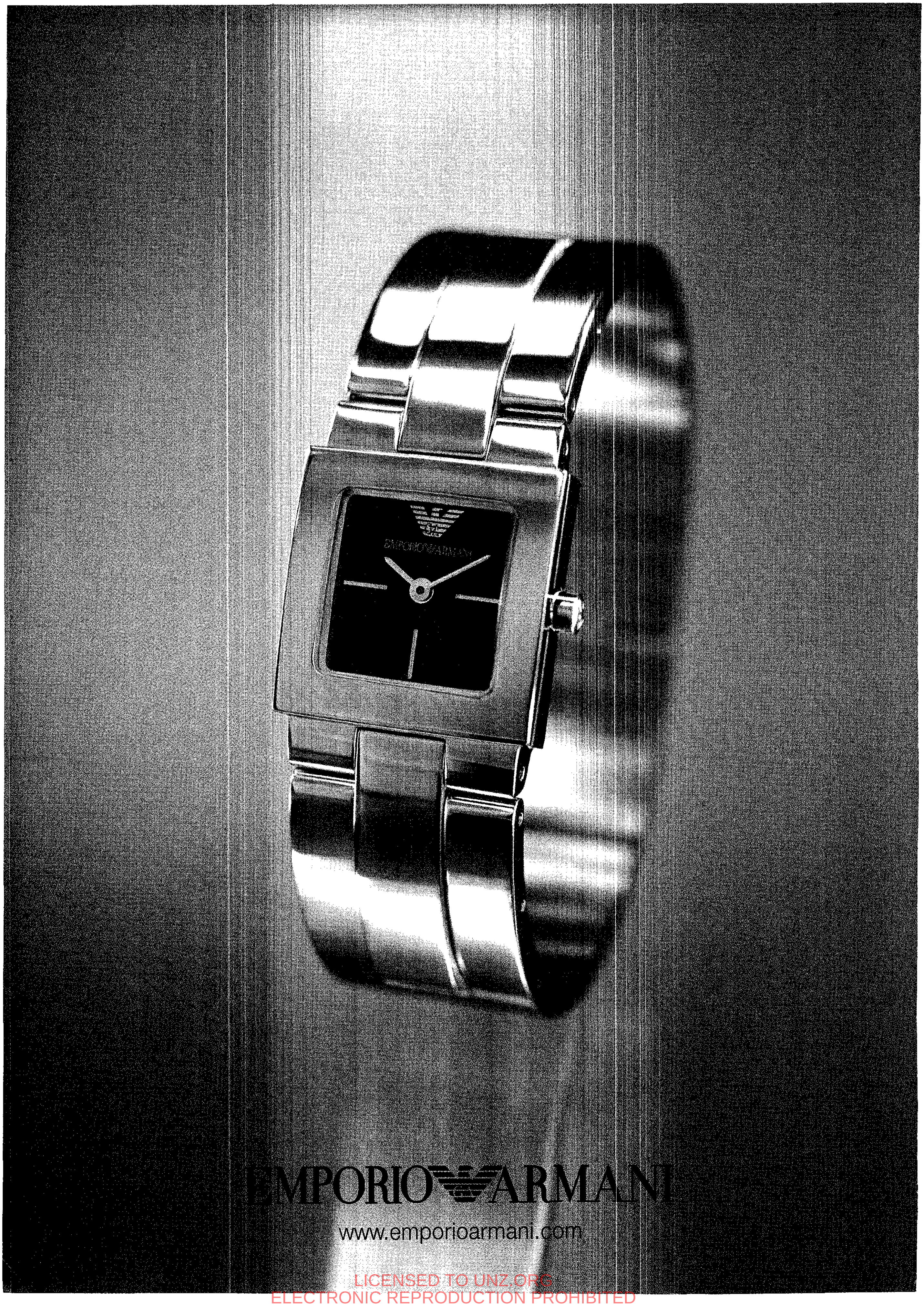
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Contents

May 21, 2001

8 **Letters**

11 **Intelligencer:** Beth Landman Keil and Ian Spiegelman

14 **Scene:** Patrick McMullan

17 **Gotham**
Was God wrong about circumcision?

20 **Real Estate:** Carl Swanson

22 **I'm Right, You're Wrong:** Mario Cuomo and William F. Buckley Jr.

24 **Style:** Amy Larocca

Columns

29 **This Media Life:** Michael Wolff
Why even Dems are seduced by Dubya's simple speeches

34 **The City Politic:** Michael Tomasky
Sharpton's Sudan peace mission: Why can't he do that in New York?

38 **The Bottom Line:** James J. Cramer
Seriously: It's not too soon to get back into dot-coms

70 **Best Bets** Rima Suqi
Monkey cameras, purified puppy water, and an unbiased bikini

72 **Sales & Bargains:** Bridie Clark
Thongs for the summer: A shoe-in

73 **Cue Best of the Week**

Critics

74 **Movies:** Peter Rainer
Shrek: A cartoon even a mother could love

76 **Classical Music:** Peter G. Davis
The Met's James Levine: Is he working too hard?

78 **Dance:** Tobi Tobias
ABT: What does the B stand for?

79 **John Leonard's TV Notes**

80 **Theater:** John Simon
Madame Melville's older-woman-seduces-boy plot is long in the tooth

82 **Art:** Mark Stevens
The Studio Museum in Harlem's "Freestyle": More about art than about race

83 **Pop Music:** Ethan Brown
An ecstatic Missy Elliott and the same old R.E.M.

84 **Restaurants:** Adam Platt
Old-world charm at Casella's Beppe

87 **Listings**

122 **Classifieds/Personals**

140 **'Cue' Crossword:** Maura B. Jacobson
'Guardian' Crossword

The Perfect Weekend

> **I love working in the kitchen at home and asking people to join in, grab a knife, and chop somethin**
> **Just really enjoy the table.**
>
> **—Chef Tom Colicchio, page 48**

41 Summer Entertaining By Gillian Duffy

Green Acres Downtown doyenne Serena Bass throws a weekend party for friends (like actress Minnie Driver) at her house upstate. • **The Boys of Summer** Six superstar chefs give the dish on their ideal summer weekends—and their favorite recipes for cook's day off. • **The Spice Grills** Hot days call for hot flavors—and an even hotter grill—to shake off culinary torpor. Seven chefs share searing recipes. • **Rose-Colored Glasses** From champagne cocktails to Cosmos to the ubiquitous margarita—it's all in the mix. Great New York bartenders contribute their newest concoctions. • **Smart Set** Caterer and party-planner extraordinaire Colin Cowie shops the city for treasures to set simple but sizzling summer tables. • **Party Central** Ben Kaplan interrogates some of the city's serious party animals on their entertaining secrets, from their coolest cocktail to their favorite guests.

COVER: PHOTOGRAPH BY LISA HUBBARD.

Town's Convent in Chile cocktail. Food styling by Robert Siegmann; prop styling by Philippa Brathwaite; plastic glass from Broadway Panhandler. Photographed at The Hotel, Miami Beach.

Above, Tom Valenti's crème fraîche panna cotta with strawberry purée, photographed by Richard Gerhard Jung. Food styling by Rori Trovato; prop styling by Philippa Brathwaite.

Volume 34, Issue 20

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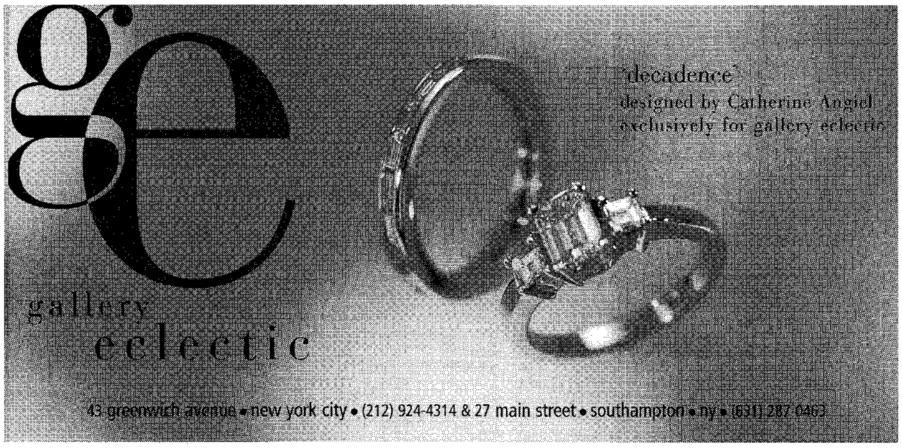

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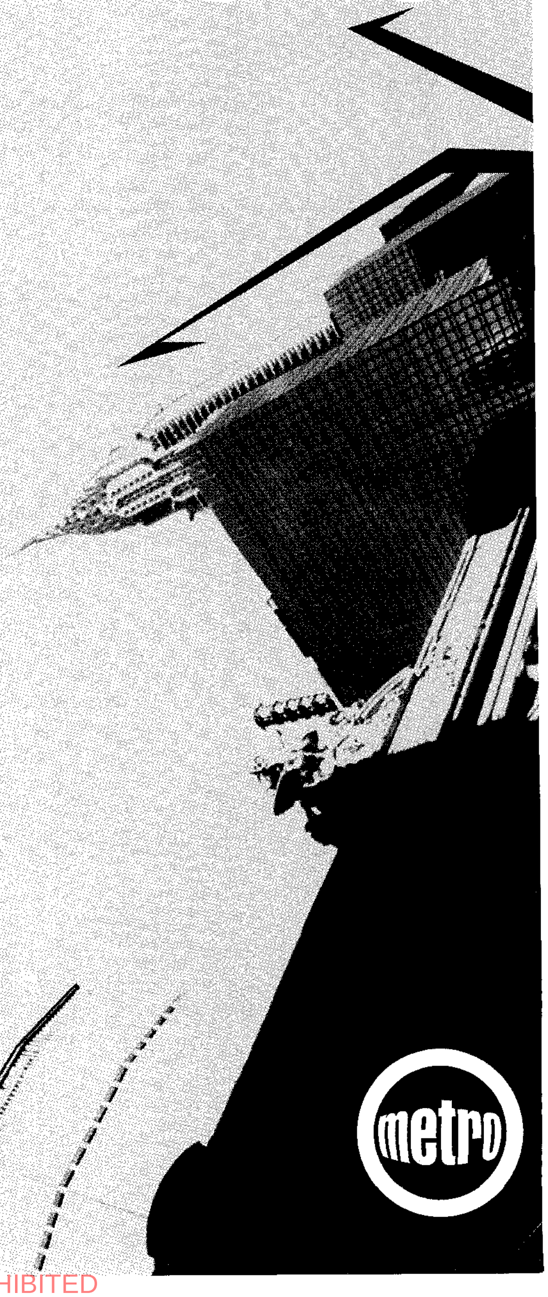METRO CHANNEL PRESENTS

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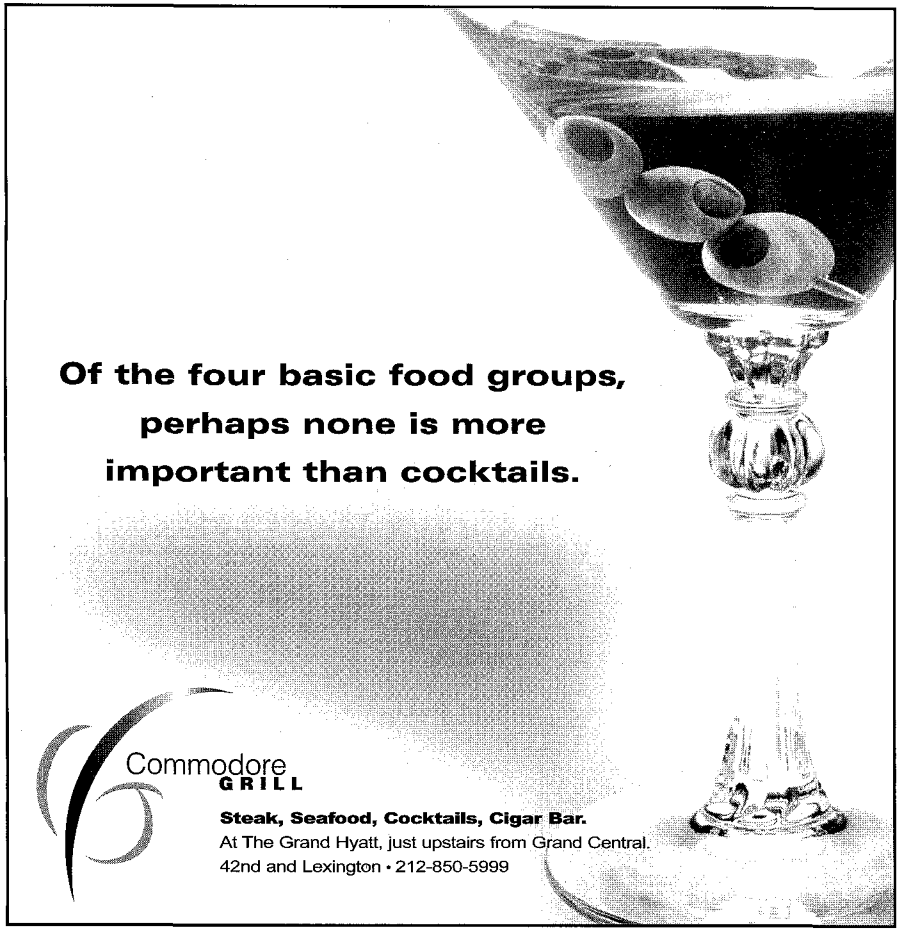

Of the four basic food groups, perhaps none is more important than cocktails.

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But at least one did. It seems a regular dinner guest was so enamored of Chef Fabrizzio's sumptuous cuisine, that he decided to ask a certain question of his lady fair over dinner here at *Equus*. He sent us in advance of the visit a beautifully set 3-carat engagement ring along with a request that Chef hide it in a special dessert to be served on the night in question. Turns out the gentleman's date was so contented with her meal of Chef's exquisite Skewered Diver Sea Scallop on a Licorice Root that she was not at all interested in a rich dessert. Well, Chef, as unaccustomed as he is to begging his dinner guests to sample his extraordinary dolces, on this night, dropped to his knees to beseech the fair damsel to taste his special soufflé. She did. Said yes, too, by the way.

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He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore. He's gone. Who cares... I kept the sofa.

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Letters

> "If this is your idea of cover art, I would suggest you mail it in a plain brown wrapper."
>
> —Jean Ianiero

Shell-Shocked

My 10-year-old daughter brought in the mail containing your April 30 issue with eyes as big as saucers. If this is your idea of cover art, I would suggest you mail it in a plain brown wrapper.

Jean Ianiero, MIDDLESEX, N.J.

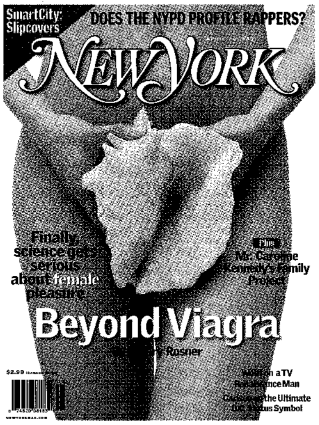
It would appear that the April 30 cover was designed by a man, since I suspect most women would have used a button rather than a seashell to symbolize female pleasure.

M. Hope, LOS ANGELES, CALIF.

Your choice of the conch, *Strombus gigas*, as a visual metaphor for the female pelvic region is more inspired than you might imagine. Among the Maya, of Mexico's Yucatán peninsula, the conch is called *chac pel*, which in English translates as "red vagina."

Jeff Himmelstein, MAPLEWOOD, N.J.

ADJUNCT PROFESSOR OF BIOLOGY, WILLIAM PATERSON UNIVERSITY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I'm sure you received lots of buzz with your provocative April 30 cover. Many thought it erotically shocking. I actually liked it. I have always been fascinated with nature's design replication. Georgia O'Keeffe showed us how flowers resembled our own reproductive organs. The contemporary Long Island painter Robert Dash does this as well. Nature is very sexy—it's all about propagating the species. Are we still so Victorian that we wish to deny our evolution and ties to raw nature in more ways than we wish to admit?

Juliana C. Nash, MANHATTAN

NEXT WEEK . . .

The Un-Hamptons: *New York's* guide to the ten most intriguing Hamptons alternatives.

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O Pioneers!

I found Hillary Rosner's article "The Science of O" [April 30] deeply disturbing. A psychoanalyst in private practice, I hear a great deal from patients about their inner lives, including, of course, their anxieties about sex. I don't know if I was more disturbed about the rush to medicalize women's sexual problems or the dismissive characterization of male sexual difficulties as "plumbing problems." Rosner says that female sexual response is a "highly complex affair." The truth is, sexual response (or lack thereof) is complex in both women and men. Absent a specific medical condition, both women and men suffering from sexual difficulties need the opportunity to talk in-depth about what's *really* getting in the way of their pleasure.

Ellen S. Daniels, MANHATTAN

I wish you had interviewed a competent OB/GYN for your cover story who would have explained that a woman's libido is governed by her menstrual cycle. There are only a couple of days in the cycle when conception can occur—this is when the female sex urge is strongest—and if a woman's desire for sex is a bit subdued during the rest of the month, it doesn't mean there's anything wrong with her. She is basically infertile, so there is no biological justification for her to have sex.

Vladimir Shveitser, THE BRONX

For an article purporting to inform readers on the science of female sexual pleasure, yours handled the topic of testosterone treatment poorly. By raising false alarms, it could scare women away from a simple solution to a common problem—lack of desire and difficulty achieving orgasm. The article brushes off the many side effects commonly experienced by men using Viagra, calling them "tolerable," while trumpeting the "disastrous consequences" (mainly cosmetic) women may face from too much testosterone without emphasizing how rare overdose is. Unlike Viagra, testosterone is a naturally occurring hormone found in all of us—male and female.

Barbara Woike, BROOKLYN

Badge of Honor

It comes as no surprise to me that Mike Marino is supremely dedicated in his efforts to lower crime in his precinct ["Captain Midnight," by Greg Donaldson, April 30]. He is the son of a pediatrics ICU nurse who routinely impressed upon her children that life is precious and all people are the same under the skin. His desire is that the adults, children, and police force of the 77th Precinct be able to reside and work there safely, and he has put his own personal safety at risk many times to that end. While it is true that his expectations for his officers are high, they are never higher than the ones he holds for himself.

Donna DeLeo, LOCUST VALLEY, N.Y.

French Lick

Adam Platt's review of the new restaurant Virot ["Restaurants: Fashion Victim," April 30] couldn't be more off base. I have dined at Virot several times, and it is nothing short of perfection. All the dishes I tried were unique, flavorful, and absolutely delicious. The service was excellent, the menu diverse, and the dishes that Mr. Platt referred to as "ripped from some garish Mediterranean bathhouse" were fun, complementing the food and adding nice touches of color to the table. Mr. Platt described one dish as "a pricey lobster creation"—a strange comment, considering the menu is prix fixe.

Marissa Pelton, MANHATTAN

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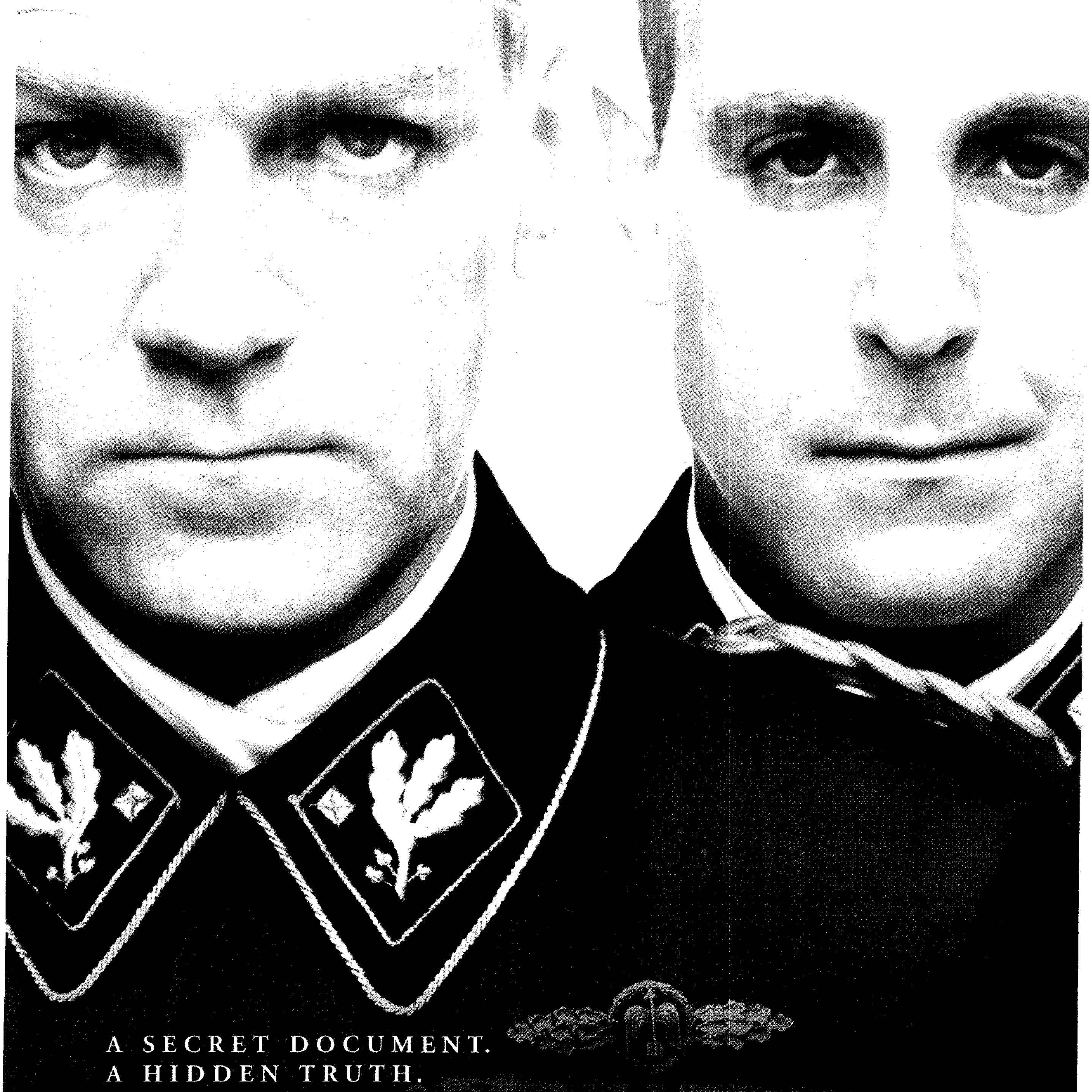

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Is Channel 2 Two-faced?

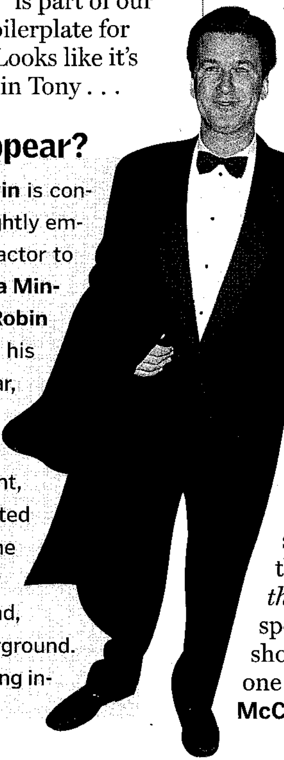
We hope WCBS newswoman **Annika Pergament**'s guest role as a news anchor on *The Sopranos* prepared her for real-life shiftiness. It looks like WCBS will not be renewing her contract when it expires in June—despite indications to the contrary. A station insider has sent us a copy of a letter from Channel 2 general manager **Tony Petitti**, addressed to Pergament and dated March 13, that gave "formal written notification of Station's desire to continue to utilize [her] services after the expiration" of her contract. In addition, the letter forbade her from negotiating with any other station. However, just three weeks later, Pergament was informed by her agent that the station had changed its mind and, adding insult to injury, husband and WCBS reporter **Michael O'Looney** was told the next day that he'd also be dumped when his contract expires in September. Pergament confirmed receipt of the letter, commenting only that she wasn't given a reason for the change of heart. "I'm baffled, but am looking forward to moving on to something better," she says. A station rep explains that "another opportunity came up that we decided to pursue," and that the language in the letter "is part of our standard boilerplate for contracts." Looks like it's time to call in Tony . . .

What's Next, Gwynnie? *Strippers in Love*?

If **Gwyneth Paltrow** ever needs to moonlight, she may have found the perfect place last week. The Hollywood darling showed up at everyone's favorite pleasure palace, Scores, on Monday night with a few male buddies and enjoyed the bevy of bare-breasted beauties as close up as the law allows. Rather than sit way over in the club's famous Champagne Room VIP area, the comely lass found a spot right in front of the stage in full view of all her fellow erotica enthusiasts. According to one very talented performer, Paltrow was a class act all the way, treating her pals to table dance after table dance. "She was so pretty," the dancer gushes, "and so nice." While the women of Scores knew exactly who they were dancing for, the maître d' wasn't quite so savvy. When Paltrow arrived at the East Side ogle joint, the usually keen-eyed gatekeeper asked if she had come to audition.

Did You Use the Same Trick to Make Kim Basinger Disappear?

Whoever said chivalry is dead was absolutely right—at least where **Alec Baldwin** is concerned. Guests attending the recent Broadway premiere of *42nd Street* were slightly embarrassed for the mysterious blonde who accompanied the recently separated actor to the black-tie opening. It seems Baldwin—who was surrounded by the likes of **Liza Minnelli**, **Rosie O'Donnell**, **Tony Randall**, **Donald** and **Ivana Trump** (separately), **Robin Byrd**, and all the resulting paparazzi—apparently did not want to be seen with his date. Eager to take to the Ford Center's red carpet by himself, Baldwin, we hear, shooed the unfortunate girl off, requesting that she busy herself by picking up their tickets. "She was literally standing in the corner holding the tickets while he walked down the red carpet—*alone*," notes one bemused observer at the event, hosted by Harry Winston and *Gotham* mag. Baldwin's rep did not return repeated calls for comment, but we hear he *did* allow his date to sit next to him during the performance. Meanwhile, **Darren Star**, **Chris Noth**, and **Cynthia Nixon** were lucky to even get seats. Apparently the trio was held up on the set of *Sex and the City* and, like all sensible New Yorkers, realized their best bet at rush hour was to go underground. In full regalia, the glamorous group was seen humbly straphanging before emerging into the spotlight. Welcome to the *real* New York.



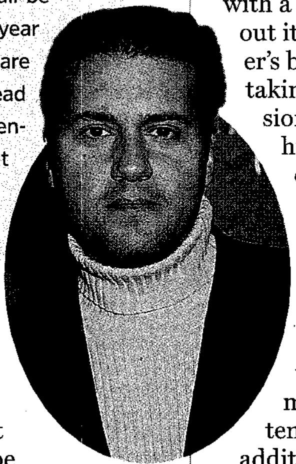
He Saw Them Standing There

Just when you thought every last possible scrap of Fab Four memorabilia had been bought and sold, a little more turns up. Later this year, the Pop International Galleries in SoHo will hold an exhibition of 23 color photos of the Beatles that have been hidden away ever since they were shot in 1968. The lucky photographer, **Tom Murray**, tells us he was a shutterbug for the London Sunday *Times* when a pal of his called saying, "I'm shooting this band today. You should come along." When Murray arrived at the location in London, he relates, "I saw **George Harrison** standing there and I thought, *Holy shit, it's the Beatles*." Murray spent the day getting shots of the boys at play, one of which shows **Paul McCartney** nearly falling

Photographs: top, Lisa Rose/Globe Photos; bottom, Robin Platzer/Twin Images.

How to Protect a Miramax Secret

Say what you will about **A. J. Benza** (pictured), but he knows which side of his bread's got the butter. When we ran into Benza at the party for his new Talk Miramax Books tome, *Fame: Ain't It a Bitch*, we asked the former *Daily News* gossip columnist if he could explain the virtual love affair between **Harvey Weinstein** and the press that seems to have developed over the past year or so. "When I had my column, I never gave Harvey negative press," he said. "I took care of him." Why, you may ask, would a journalist tend to the public image of a studio head and publisher? It's as simple as could be. "I always knew I'd do a book with him," Benza told us. "I always knew that if it was written the right way, he'd make a movie out of it." Indeed, Miramax secured the film rights to Benza's effort just a few weeks ago. "I had a lot of shit on Harvey," he continued, "but I would never hurt the guy. Never. He knows that." Looks like *our* movie will be showing only in hell.



off a rooftop above the Thames with John Lennon reaching out to save him. The negatives, however, went into a drawer and remained there for nearly three decades. When Murray finally got around to having his negatives appraised, Christie's pegged the value at $2.3 million. Although the exhibition won't happen until at least June, the prints can be viewed by appointment. They're expected to go for $1,800 apiece. Plus tax, man.

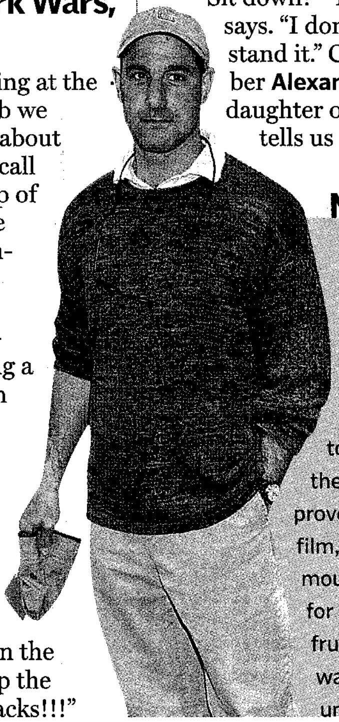
Gramercy Park Wars, Part II

The internal feuding at the National Arts Club we recently reported about rages on. You'll recall that a fringe group of members—who've now dubbed themselves Concerned Artists of the National Arts Club—has been mounting a freakish campaign to stop the NAC's lawsuit against Gramercy Park Trust, which alleges that a group of high-school students was forced to leave the greens on the basis of race. "Stop the lawsuit for the Blacks!!!" demands one recent unsigned missive that was sent to NAC members. The Concerned Artists charge that NAC president **Aldon James** is frittering away funds and giving special privileges to "the Jews who whisper into aldon's [*sic*] ear." But their racist antics don't stop with mere letters. Harlem Opera singer **Bridgett Hooks** was about to open the club's annual meeting with a song recently when, according to James, several Concerned Artists began to boo her and scream "Sit down!" "It's sad," he says. "I don't understand it." Club member **Alexandra Styron**, daughter of **William**, tells us there may be real issues regarding the NAC management that should be addressed, but that the fringe group's actions "are just so appalling." James says he has no intention of debating the disgruntled, since "you don't have hissing matches with snakes." Nope, that's our job.

Does Tommy Lee Measure Up?

If you think larger-than-life bad boy **Tommy Lee** doesn't care about length, think again. Security guards at **Ian Schrager**'s hyperstylish Hudson Hotel were alarmed recently when they noticed a suspicious-looking man wandering about the courtyard at two in the morning with a tape measure. Turns out it was just the rocker's bodyguard, who was taking down the dimensions of some daybeds his boss found so exquisite he wanted them made for his own home. . . . Meanwhile, the beds will be hopping at another Schrager joint this week as the Paramount celebrates its tenth anniversary. In addition to the standard dinner, cocktails, and **Samantha Ronson** D.J.'ing, the midtown hotel will be providing suites for private slumber parties equipped with M&Ms, pajamas, and PlayStations. Among the lucky recipients of keys that night are heiresses **Casey Johnson** and **Paris Hilton**, MTV *House of Style* host **Molly Sims**, and **Kim Stewart**, daughter of **Rod**. Anyone up for a game of spin the bottle?

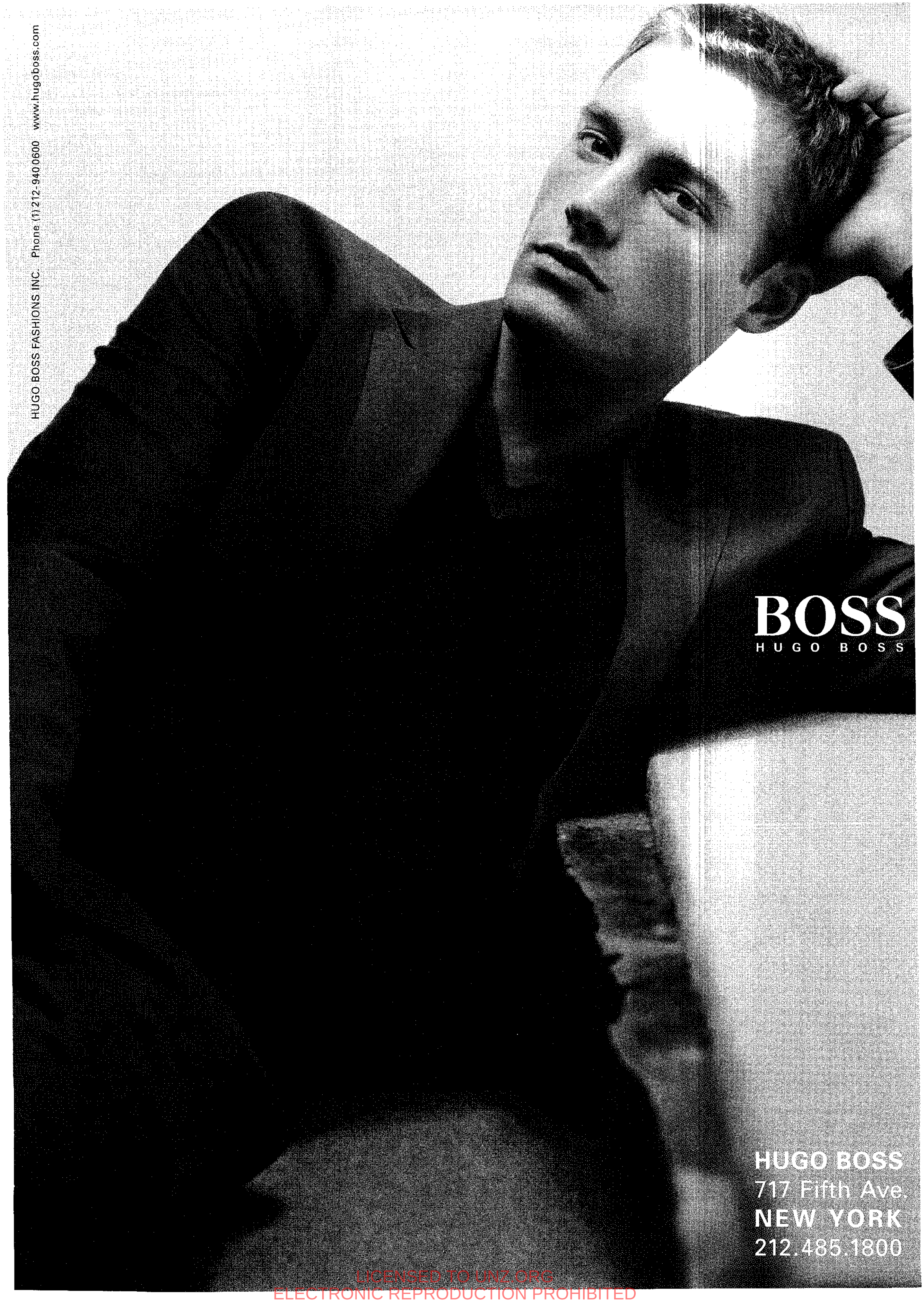
Additional reporting by Aric Chen.



Nazi Costume Unsettles Actor

Not everyone in show business has **Mel Brooks**'s knack for getting a laugh out of Nazis. **Stanley Tucci** (pictured), who stars as Adolf Eichmann in the upcoming HBO flick *Conspiracy*, tells us he got physically ill the first time he put on Eichmann's SS uniform. The movie tells the story of the 90-minute luncheon meeting in a mansion outside Berlin in 1942 where the "Final Solution" was set in motion. According to Tucci, when he arrived at that very mansion in his Nazi outfit, the experience was just too much. "Crossing the campground, my stomach just turned over," he says. "I saw all the military vehicles, and I suddenly got sick to my stomach." In fact, the uniforms proved to be trouble for many of the German extras. According to a source close to the film, the Teutonic thespians were nervous about wearing Nazi garb and giving the infamous salute, since both are illegal in Germany. Tucci says the experience was no picnic for his co-star **Kenneth Branagh**, either. "We talked about how we felt so empty and so frustrated," Tucci relates. "There was nothing to connect to emotionally, because there was something missing in these people. It leaves you feeling very uncomfortable and unsure of yourself as an actor." *Conspiracy* debuts on May 19.

Photographs: Robin Platzer/Twin Images (2).



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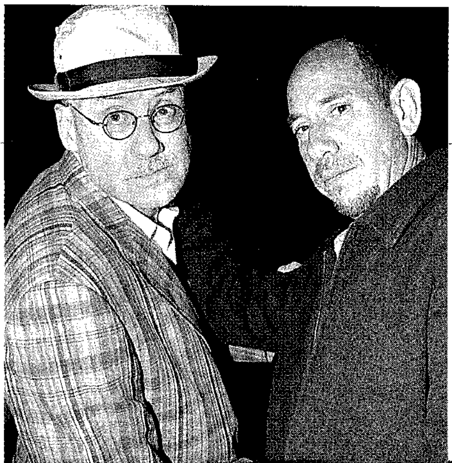
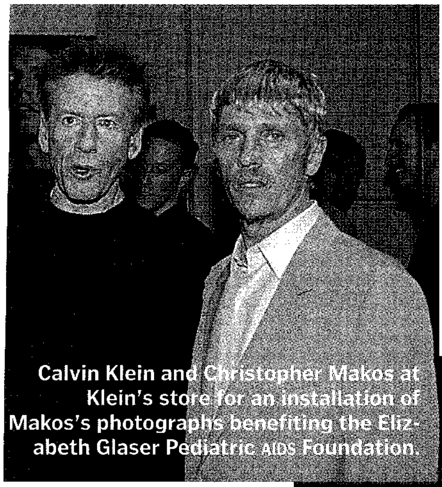
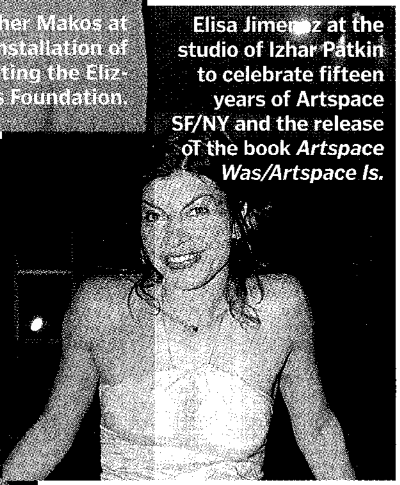


James Ellroy and Miguel Ferrer at the Screening Room.



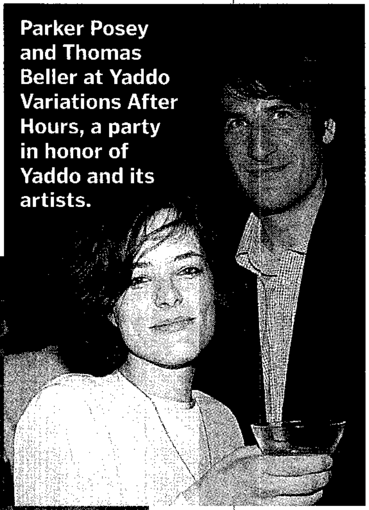
Calvin Klein and Christopher Makos at Klein's store for an installation of Makos's photographs benefiting the Elizabeth Glaser Pediatric AIDS Foundation.

Rodrique and George Hamilton celebrating the opening of the Graff store on Madison Avenue.

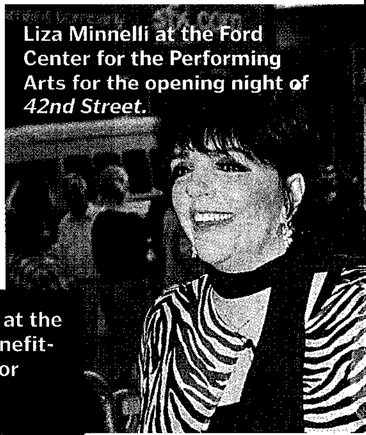


Elisa Jimenez at the studio of Izhar Patkin to celebrate fifteen years of Artspace SF/NY and the release of the book *Artspace Was/Artspace Is.*

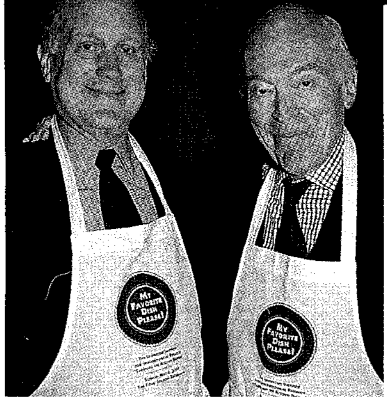
Elizabeth Hurley at Cipriani's for the Breast Cancer Research Foundation's Annual Spring Gala.



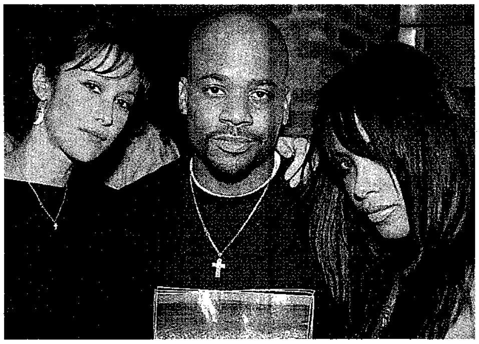
Parker Posey and Thomas Beller at Yaddo Variations After Hours, a party in honor of Yaddo and its artists.



Liza Minnelli at the Ford Center for the Performing Arts for the opening night of *42nd Street.*



Ronald and Leonard Lauder at the Four Seasons for a party benefiting the Irvington Institute for Immunological Research.



Natane Adcock, Damon Dash, and Aaliyah at Halo to celebrate Dash's birthday.

N.Y. Confidential

It's rare enough for a documentary to be made about a writer, let alone a *living* writer, but that's just what happened to **James Ellroy**. "I'm damn lucky," the author said. "I've lived a fucking hell of a life, and I know how to talk on-camera!" Ellroy was at the Screening Room on May 7, where macho lit types like *GQ* editor **Art Cooper** and Knopf honcho **Sonny Mehta** had gathered to celebrate *James Ellroy's Feast of Death,* a film about Ellroy by **Vikram Jayanti**, as well as the author's latest novel, *The Cold Six Thousand.* Between bites of barbecued chicken, Jayanti revealed that his relationship with Ellroy didn't start off so smoothly. "At first I avoided James," the director recalled. "I figured he was just some Elmore Leonard wannabe, and when I first met him the first thing out of his mouth was, 'I thought *When We Were Kings'* "—Jayanti's Oscar-winning documentary about Muhammad Ali—" 'was a piece of shit.' " But as the evening rolled on, it became apparent that such behavior was not unusual when it came to first encounters with Ellroy. "The first time I met him was at a reading," said actor **Miguel Ferrer**. "James goes, 'I know who the fuck you are, you're a good goddamn actor.' Then James asks me why I didn't ask any questions, but before I could really answer, he says, 'Because I *so badly* wanted to tell the audience how I used to beat off to your mother!' " Who, by the way, is Rosemary Clooney.

DAVID AMSDEN

Photographs by Patrick McMullan

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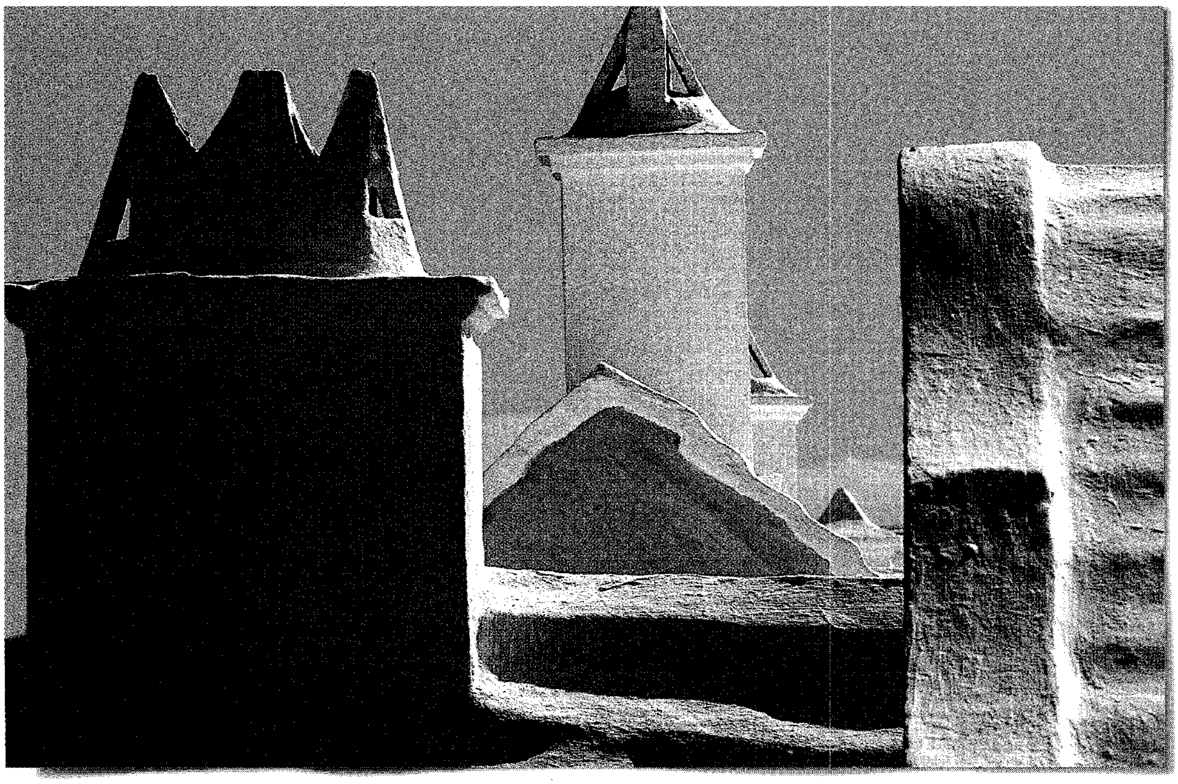

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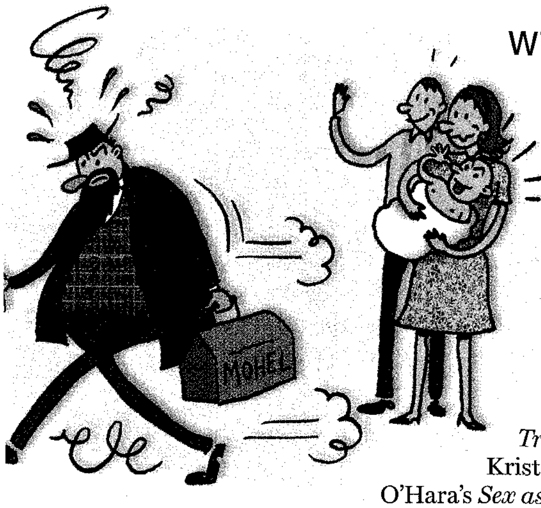
A car is useless in New York, essential everywhere else. The same with good manners—Mignon McLaughlin

GOTHAM

Edited by Andrew Lee and Carl Swanson

Live and Uncut



With circumcision rates dropping in America, some squeamish Jews are trying out a bloodless Bris. But is it kosher? By Gersh Kuntzman

A man holds his newborn grandson before the crowd and announces that the uncircumcised tot is "whole" and "perfect" in God's image, says a prayer, drinks some wine, puts him down, and has brunch. The only knife involved is the one used to cut the bagels.

You call *that* a Bris?

It was for the kid's mom, Elizabeth Glass, a self-described "liberal, hippie, cultural Jew." She defied that most basic of Jewish tenets last month by hosting the cutless "Bris Shalom." "There's no reason to hurt my child to prove he's Jewish," she says.

While there's no hard data that Jews are turning away from it in droves, America's world-leading circumcision rates have been dropping for two decades, thanks to doctors' increasing ambivalence and the effects of anti-circumcision activists. Books such as Ronald Goldman's *Circumcision: The Hidden Trauma* and Kristen and Jeffrey O'Hara's *Sex as Nature Intended It* argue against it, and groups like NOHARMM, NOCIRC, and NORM are getting their message out via the Internet.

"I'm busier than ever," says Moshe Rothenberg, a "Jewish educator" who officiates at the sliceless ceremonies. He admits that three quarters of his clients are "not affiliated with a congregation," but describes them as "very committed, secular and cultural Jews" who have concluded that circumcision is one ritual, like sacrificing a lamb, for which they no longer have a use. Or, as one 31-year-old Jewish man, who chose not to circumcise his son last year, explains it: "I thought about how I don't go to temple or keep kosher and I began to see that my original attachment to circumcision was arbitrary."

Anti-circumcision activist Goldman said he's heard from "hundreds" of Jewish parents who've skipped circumcision. "Often, it's when they hear a child scream at a Bris, or they read about the 'hygiene myth,' or they just believe their child is perfect the way he is."

It's not that rabbis aren't sympathetic. "Even I get chills," says Rabbi Yael Ridberg of the West End Synagogue. "No parents want to intentionally cause pain."

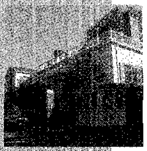
But to the devout, Bris Shalom is an inherent contradiction that gropes for legitimacy in biblical inconsistencies or out-of-context quotes. After all, circumcision is nothing less than a commandment handed down by God himself in Genesis: "The child whose flesh of his foreskin is not circumcised . . . shall be cut off from his people."

"The covenant between God and Abraham involved cutting—for better or worse," says Ridberg. "It is inscribed in your heart *and* in your flesh."

But Elizabeth Glass—who doesn't doubt her Jewishness—felt the inscription could be limited to one place: "My son's faith will exist in his heart, just not in his genitals."

G SPOTS

THIS WEEK IN NYC



Gracie Mansion catfight: Donna Hanover asks a judge for a temporary restraining order to ban Judith Nathan. Find out what happens next week on *Jerry Springer*.

Spy-cam city: Giuliani wants to install radar guns and eye-in-the-sky cams on streets to nab traffic violators. You go out a speeder and come back a star.

New York sniffles: City allergy sufferers have a serious case of the dribbles as pollen counts reach an all-time high. Which is why your coworkers sound like they did in the eighties.

Mother's Day axed: A prestigious private school dumps the holiday in deference to nontraditional families. Instead they'll have Non-Gender-Specific Parental Units Recognition Day.

Gays go straight: Columbia University releases a controversial study that claims sexual orientation can change through therapy and "heterosexual mentoring." Yes, but do they have to give up their Tony nominations?

***Survivor* survives:** Series cast member and chef Keith Famie hosts a blowout at Union Pacific. He ordered the stuck pig with dirt and rat au gratin.

GUY NICOLUCCI

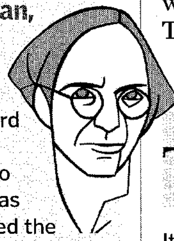
Photographs: from top, Richard B. Levine; Stone; AP Wide World. Illustration by David Goldin.

THE BIG QUESTION

Will *The Producers* save Broadway?

Betty Buckley, diva: "Every other season or so, a megahit comes along to prove that Broadway is alive and well—*Cats, A Chorus Line, The Lion King*. There's an ongoing continuity of saviors—thank God for all of them."

John Flansburgh, guitarist and vocalist, They Might Be Giants: "I'm looking forward to the road shows' invading Poland and taking over France."



Art Spiegelman, cartoonist: "I guess Hitler is always a big draw, but it's hard to know what Broadway can do for an encore. Has anybody optioned the musical rights to Claude Lanzmann's *Shoah* yet?"

Marty Bell, producer, *A Class Act:* "It's definitely going to save the musical comedy. But the Broadway that I grew up in and wanted to work in—where a show was considered a hit if it ran for a season—was gone when I got here. Now we've got the megahits, and everything else is a flop."

Dame Edna, diva: "*I* saved Broadway! *The Producers* is only propping it up." JADA YUAN

In Memoriam

The Insider

Many media types cherish the vision of their work as a moral struggle: journalists battling evildoers—and their publicists—to bring dark truths to light. If the miscreant in question was rich or celebrated or notorious enough, that publicist was likely to be John Scanlon, who died May 4 of an apparent heart attack at the age of 66, after a career of defending unpopular figures from the ravages of the press. But a funny thing happened over a few decades of combat: Scanlon's closest friends turned out to be journalists.

This may be why his funeral last Tuesday at St. John the Divine, while it included a few token clients, was conspicuously packed with media heavyweights. There was Nora Ephron, Nick Pileggi, Howard Stringer, Graydon Carter, and Ken Auletta, among many others who counted themselves among Scanlon's friends.

Peter Jennings, in an affectionate eulogy celebrating the P.R. man's wit, capacity for pleasure, and loyalty, recalled that Scanlon "insisted we be friends—it was John's way." Pete Hamill acknowledged Scanlon's propensity for rascally clients: "Yes, he enjoyed the company of rogues," Hamill said, "and the reason we all know—he was a rogue himself. He enjoyed, as we used to say, taking the mickey out of people who were too rigidly ideological or too gorgeously self-adoring." Poet Seamus Heaney admired Scanlon's "Whitmanesque inclusiveness." He was a "giver and a sustainer," Heaney said, whose generosity of spirit "lifted all boats." Even, apparently, Leona Helmsley's.

Perhaps the surest sign that Scanlon had passed on was the sight of his most recent high-profile client, Bob Kerrey, at the center of the biggest story of the last month, standing alone, virtually ignored by the swarm of journalists. Scanlon would never have allowed such a thing to happen—even at a funeral. CAROLINE MILLER

The Avant-Garde

Traffic Jam

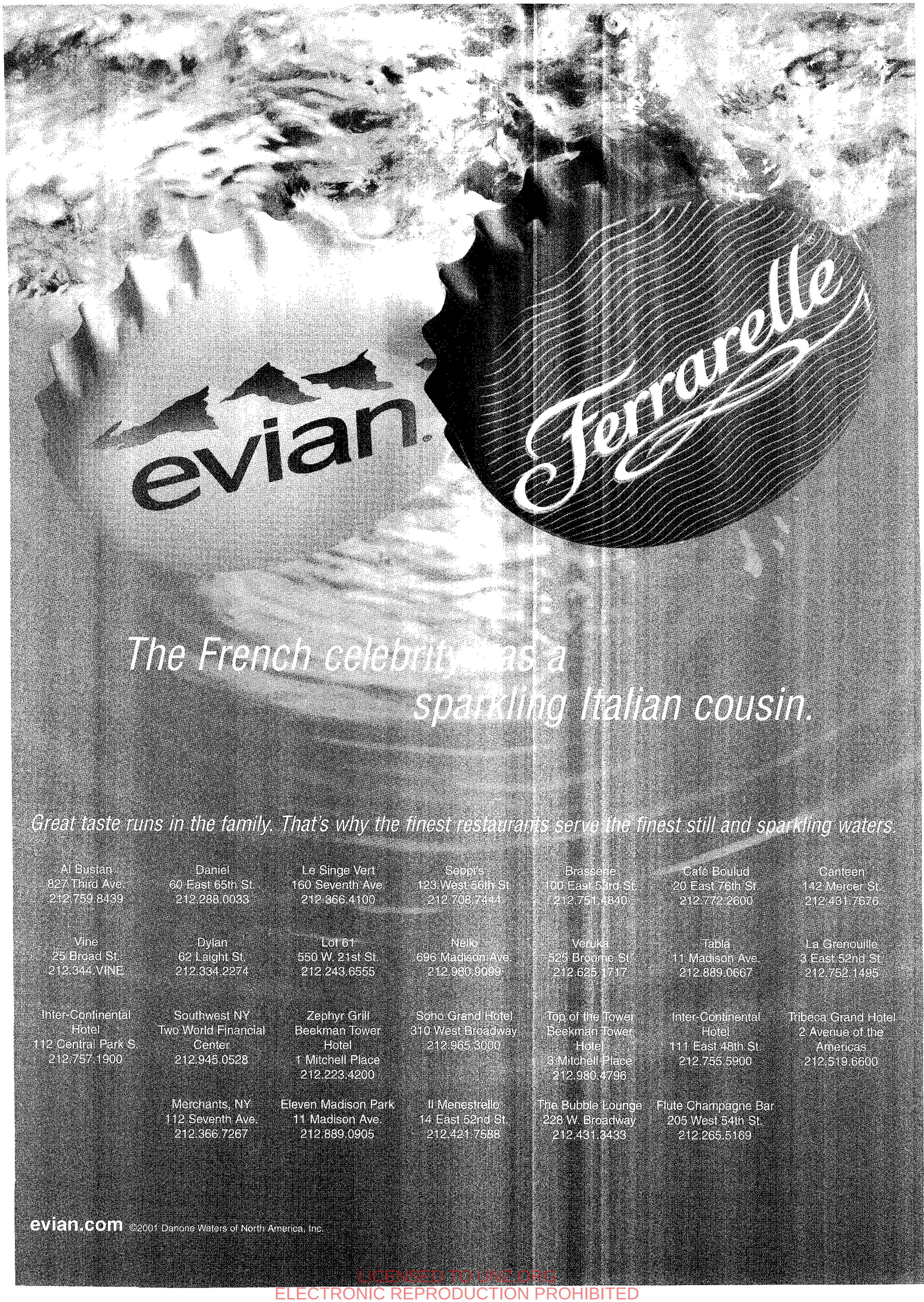
It's late on a Friday night, and a pack of Williamsburg cool kids are slumped in velour seats on a tour bus, stuck in traffic on the BQE. "Ah-ahhh," coos a sultry recorded voice. "Take off everything!" If only. No one sheds a thing. Some start to doze.

Call it infrastructure tourism: an enervating 70-minute tear along the LIE, the Bruckner, and the bridges in a big, white German coach with tinted windows, all the while listening to a "sound artist" mixing an avant-garde noise barrage of found road clamor and Hungarian-radio outtakes. According to its sponsor's Website, e-Xplo.org, it's supposed to be an "exile-rated voyage into the detours of pure chance," allowing the riders, who paid $15 each, to ponder questions of mobility and the sometimes spotty flow of "highway traffic and data networks."

The crowd sits monastically silent in the dark as the bus roams past Wonder Bread outlets, housing projects, and tollbooths. A pompadoured hipster on the aisle keeps rag-dolling into sleep, snapping awake with each pothole. But for those who stay awake, the effect is a little bit like sitting too close to the TV: dissociative and headache-making, an ocean of humming noise that lodges deep in your sternum.

Sure, it makes people queasy, but by taking it on the road, the e-Xplo artists manage to immerse their audience in a way that they couldn't in a gallery. Change the way they look at the city. Or not. "It was a nice proxy if you didn't have any drugs," says Jeff Kidd, a 25-year-old Web designer. "It was like the Internet," offers Hal Blanchard, 24, a Columbia grad student. "You're on a highway and there's ads all over the road." JOE BEAIRD

Photographs: top, Chester Higgins/NYT Pictures; bottom, Brian Finke. Illustration by Jessica Kasper.



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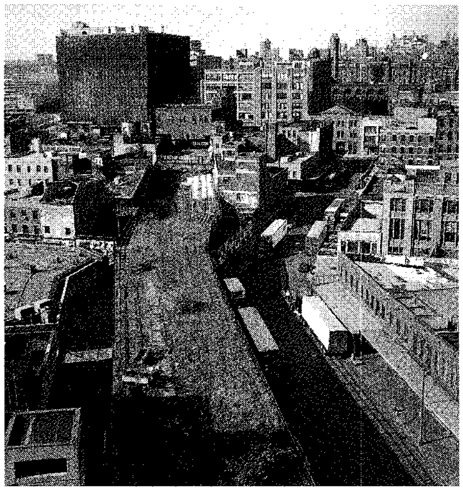
Railroad Ties

West Chelsea is the city's hippest 'hood. But will its factory vibe survive being colonized by developers?



"The greatness of New York is based on industry," declares brawny author Sebastian Junger from his literary watering hole, the Half King. He opened it in a formerly brawny, industrial area, West Chelsea, which up until a few years ago was populated by truckers and rats. Now its crumbling relics make it a trendy place to live—Deborah Harry, Sandra Bernhard, and Susan Sontag have moved in—and the new colonists are as determined to preserve its gritty ambience as Carnegie Hill residents are their Gilded Age streetscape.

The biggest Chelsea battle is over the High Line, a rusty El that once served local factories. As the area's popularity has made the land under the Line valuable for construction, keeping it from being torn down has become a celeb cause célèbre. Alexandre von Furstenburg co-hosted a cocktail party for it; Glenn Close and Annie Leibovitz are supposed to be at the next benefit, in July at the Mary Boone Gallery.

Repair would cost $100 million to $200 million, estimates Doug Sarini of Edison Properties, which owns land underneath the tracks. "I'm tired of spending money on maintenance," he says, referring to costs that include metal netting for falling concrete chunks.

The danger hasn't stopped families from moving nearby, attracted by Chelsea Piers and the new park. "If you were to create a block that would have a neighborhood association," says Daniel Cohen of the Hudson Companies, which is building apartments on West 23rd, "this would be it."

Area residents have already teamed up with developers to foil the Japanese pop group Dreams Come True's dream of opening a club on 23rd. "Three developers have spent over $300 million to provide homes for over 1,400 people on that block," says Herb Streng, development manager of Orda, which is, with Related, building a rental tower there. The State Liquor Authority turned down the liquor-license application last month. The street is mostly garages and warehouses now, but three apartment projects are planned for the next two years.

And then how much of the manufacturing atmosphere will remain? "The industrial feel is what makes Chelsea different," says Robert Hammond, co-founder of Friends of the High Line. "And that's vanishing." ABBY TEGNELIA

The Sweetest Thing

Posey Finds House of Yes

Indie starlet Parker Posey has moved near her fans in the East Village, where she's found a 1,000-square-foot floor-through apartment in a red-brick townhouse off Second Avenue. "It was the second place I saw, and I just fell in love with it," says Posey, who's starring in *The Anniversary Party* with Gwyneth Paltrow. "It has really nice light and an office and a lot of character." She snagged the place without its officially going on the market and moved in two weeks ago. "I got a couch from the Salvation Army, and I found a great sort of lady's La-Z-Boy-type chair at the flea market that rocks." It's all very East Village, which she says "feels like Amsterdam—there are happy students around, great food, and the Mud Truck is really friendly. I'm almost looking forward to getting a cold in the fall for the 2nd Avenue Deli's matzo-ball soup." Maybe she can go with neighbor Molly Ringwald. MORGAN GOLDBERG

Big Deals

Upper East Side

875 Park Avenue

3-bed, 3-bath, 2,700-square-foot co-op. Ask: $3.15 million. Sell: $3.25 million. Maintenance: $2,915. Two weeks on market.

"They wanted to live downtown," says Halstead's Robin Horowitz of the former tech bigwig and his wife whom Horowitz and her sister, Nancy, repped. But after three weeks of sifting through twenty Flatiron and SoHo lofts, they decided to go Upper East. The buyers already had fancy houses in Atlanta and Dallas. "Every home they've ever purchased has been featured in a major magazine," Robin says. But before they're ready for *Architectural Digest*, they have to restore this place and make sure they scrape off the remnants of its peach-hued eighties décor.

West Village

111 Barrow Street

2-bed, 2-bath, 1,500-square-foot co-op. Ask: $889,000. Sell: $889,000. Maintenance: $1,640. Five months on market.

For the record, the lawyer couple who bought this place didn't sweat when the board—which had already turned someone down—took *months* to accept them. "It was a long process, don't ask me why," says Richard Mortimer, who, with fellow Douglas Elliman broker Leigh Williams, sold it. Seems residents are extra-protective of this 72-year-old former factory. When the verdict finally came down, the pair were sentenced to twelve-foot-high ceilings, a wood-burning fireplace, and wall-to-wall windows. JOY ARMSTRONG

Photographs: top, Sean Hemmerle; bottom, Robin Platzer/Twin Images.

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I'm Right, You're Wrong

MARIO CUOMO VS. WILLIAM F. BUCKLEY

Waiter? Thesaurus! When Cuomo and Buckley sat in for our quarreling regulars, the bons mots flying at the Four Seasons were a mouthful. Some excerpts:

Maer Roshan: Our two dominating political figures of the past decade are Giuliani and Clinton. How will they be remembered?

William F. Buckley: Giuliani has been a very effective public figure in the La Guardia mode, though public opinion is not always in his favor. I don't think he's handled such basic issues as taxes and the influence of lobbyists, but I think on the whole, he is an impressive figure. Clinton's most enduring legacy will be Monica Lewinsky.

Mario Cuomo: Both Rudy and Clinton are extraordinarily good politicians, though historically, politicians are judged based on factors over which they have little control. If you measure the popularity ratings of the major governors and mayors over the past eight years, you will find they were all over 50 percent. Either we suddenly bred a genius generation of political leaders, or there was a major force that caused this—namely a tremendous economic bonanza. So how will they be remembered? Giuliani will be remembered as very successful. Dinkins will not. Clinton will be remembered as successful, Carter will not. Pataki will be remembered as successful, Cuomo will not.

M.R.: You don't think you'll be regarded as a success?

M.C.: No, no, no. Sadly. They'll look at job numbers, etc., etc., and judge me a failure. I'm resigned to it.

M.R: Now that your son's running for governor, won't he be damaged by that?

M.C.: The idea that the public will attribute to a candidate demerits from his ancestry is foolish. No one said that just because Bush's father raised taxes, his son will too.

M.R.: The leading Republican running for mayor is Bloomberg. Are you a fan?

W.F.B.: Not really. I know nothing about the man except that he owns a huge media enterprise, which says nothing whatsoever about his qualifications. Except to the extent that media people learn some of the nuances of democratic expression. If as a result of spending your life in the media you become sensitive to public grievances, that's a good attribute.

M.R.: The media moguls *I've* come across seem most sensitive to their placement at the Four Seasons. [*Laughter.*] You've never been a big fan of George W.'s either.

W.F.B.: Even so, there is a sense that he has vindicated the judgment of people who had confidence in him. That doesn't include me; I never wrote a pro-Bush piece. But I think those who said that he did have some presidential qualities are being vindicated. There is a communicable affability about this guy and a feeling that he is genuinely committed to public policy that serves him in good stead.

M.C.: I don't want to be fresh about this, but Buckley's description suits the headwaiter here perfectly. "A communicable affability." [*Laughter.*] My own view is that Bush has wisely allowed himself to be an instrument to be used by the more knowledgeable people around him. His great strength is his humility—which is not a sarcastic way of saying "lack of ability," because he's no dope. But he knows his limits. A lot of people with more talent than he have less humility, and the net product is weaker. But especially as the economy weakens, compassionate conservatism is not what we need.

W.F.B.: So you think "compassion" sucks?

M.C.: That's right, Bill. Compassion sucks! No. It's just that Bush throws "compassion" around cynically. He doesn't really mean it. He means "I don't want you to *think* I'm harsh." But his programs prove otherwise.

W.F.B.: I've always loathed the term "compassionate conservative," because it has the effect of emasculating correct conservative thought. Correct conservative thought says there must be consequences if you do the wrong thing. If you don't learn how to read, you're not going to get a good job. If you don't diet, you're going to get fat. If you don't submit to the discipline of the marketplace, you go out of business. Bush isn't more compassionate than I am. He just talks a better game.

M.C.: I just hope he talks to his father. Especially during the China crisis, it was a relief to know the old man was waiting in the wings.

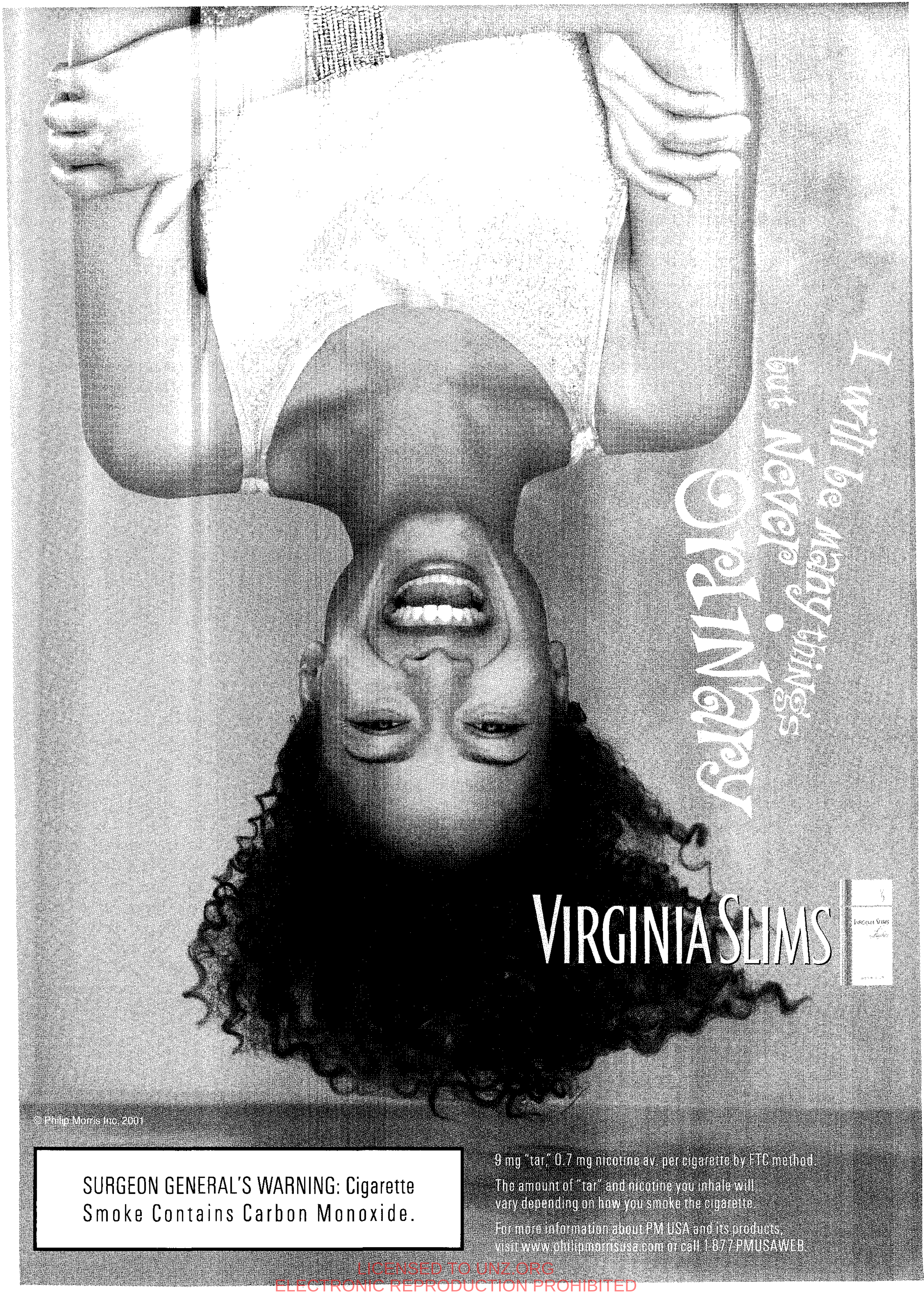
W.F.B.: Couldn't Powell or Rumsfeld give him equally good advice?

M.C.: Powell and Cheney may be smarter than the old man, but Bush Senior has hands-on experience. He's thrown up on leaders all over the world! [*Laughter.*] Cabinet members all have their own agendas. His father has *him* as his agenda. For that reason, Andrew will listen to me before he'll listen to someone smarter than I.

W.F.B.: So you would concede there *are* such people?

M.C.: I *assumed* we were talking hypothetically. ■

Illustration by Michael Witte.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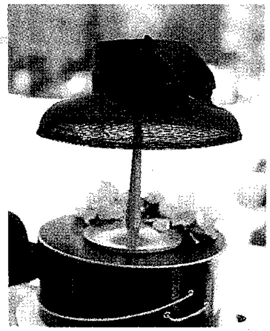
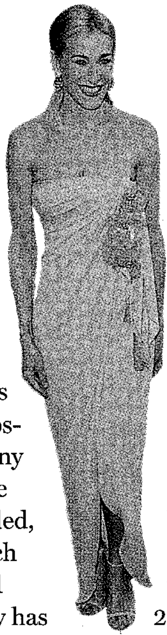
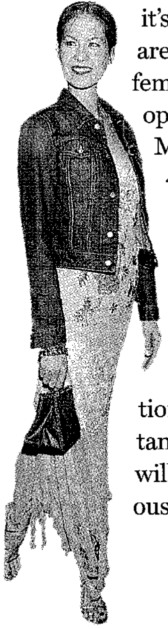
Smart Set

Tracey Tooker



Tracey Tooker crowned the 2001 Kentucky Derby winner—not the horse, Monarchos, but Debby Oxley, wife of John Oxley, the horse's owner. Tooker did it with a pale-yellow straw hat, trimmed with French silk flowers, that matched jockey Jorge Chavez's silks. Tooker, whose clientele includes Hillary Clinton, Nancy Reagan, Bianca Jagger, and Caroline Kennedy Schlossberg, was inundated with commissions for this year's derby: She lost count at 60 sunbonnets. "I go to bed at three or four in the morning, get up, and start all over," she says. Although the race is over, the requests are still running high. "Feathers are big this year, huge," adds Tooker, who has stores in Manhattan (1211 Lexington Ave., near 82nd St., 212-472-9603), Palm Beach, and Southampton and reports that consumer confidence remains high, at least among those who can afford to pay from $300 to $1,500 for her creations. "My clients don't want to be conservative. They don't want to blend in. They want to be noticed." Those who don't can always wear a baseball cap. RALPH GARDNER



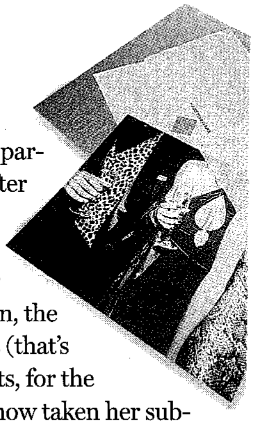


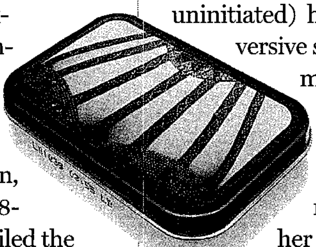
Ungaro Returns

Sarah Jessica Parker, Marina Rust, and Elizabeth Hurley are all after one designer: Emanuel Ungaro—a name heard rarely on the red-carpet circuit in the past decade, conjuring as it did the company's heyday of clashing prints and shoulder pads. But now it's back, and not for the purely nostalgic reasons that drive so many similar revivals: It's not vintage Ungaro that's being gobbled, it's new Ungaro's, which are dreamy, Gallic, and feminine. The company has opened a new shop at 792 Madison Avenue (212-249-4090), and its samples are constantly on loan to stylists and costume designers. Stylist Patricia Field has placed a huge order for *Sex and the City*'s next season from Ungaro's fall collection—we predict those tangerine knickers suits will spawn a sea of envious imitators.

Dress Whites

Last week's heat wave reminded everyone that wearing winter black leaves you feeling, in 90 degrees of pure humidity, like so much hot, sticky asphalt. Luckily, this is the season of the white blouse. We prefer embroidered hippie or draped, Grecian-style versions. "They make everyone look cool, but they can't be too feminine and frilly," explains designer Anne Johnston, whose white tops have toga-style wrapping, draped necklines, and ruching ($165-$175, Martin, 206 East 6th Street; 212-358-0011). Katayone Adeli has nailed the hippie look with delicate embroidering and loose fits ($128 at Steven Alan, 60 Wooster St.; 212-334-6354). Just be careful sloshing that other ubiquitous summer accessory—a large iced coffee.





Polo Match

Freed from her gig shooting the sunny party pages of *Vogue* after a rumored falling-out with The Boss, photographer Jessica Craig-Martin, the darling of the YBAs (that's Young British Artists, for the uninitiated) has now taken her subversive social commentary commercial. Last month, Altoids used a Craig-Martin shot to dress up its iconic mint tin. And now Piaget has collared her to help relaunch its signature Polo watch, a mainstay of eighties opulence, once strapped, the company boasts, to the wrists of Roger Moore and Stefanie Powers (*Stefanie Powers*?). "Jessica's photos are very irreverent. She has a good sense of humor," says Philippe Leopold-Metzger, Piaget's CEO. "We watch-people, we tend to be very boring." They are hoping three teaser campaigns using Craig-Martin's edgy, sexy shots will peak the interest of up-and-coming A-listers. Whether those up-and-comers can afford the $85,000 price tag is another matter. SARAH BERNARD

What A Relief—
The Apéritif.

With the dog days of summer at our doorstep, it's time to think about refreshing our taste buds as well as our bodies. Campari® is just the antidote.

Classified as an "apéritif", Campari's highly-guarded mixture of herbs, spices, barks and peels commands attention quickly, and yet subtly—waking up lethargic taste buds and refreshing the palate like a dip in the pool at the end of a hot day. Sipping Campari & Soda at an outdoor café is also European chic—fashionable, yet rooted in practicality. (The Europeans always seem to be miles ahead of us in this department, don't they?) The purpose of the apéritif is to set the stage for what is to follow, be it a gourmet dinner, or a romantic encounter at a sidewalk bistro. Either way, Campari, with it's unique flavor, is a playful prelude to the rest of the evening. Mixed with OJ or Grapefruit Juice, the sweetness of the fruit is enhanced; with Soda or On The Rocks, it puzzles the mind, asking, "Is it sweet or bitter?" The answer is never black and white, but then, some questions are better left unanswered.

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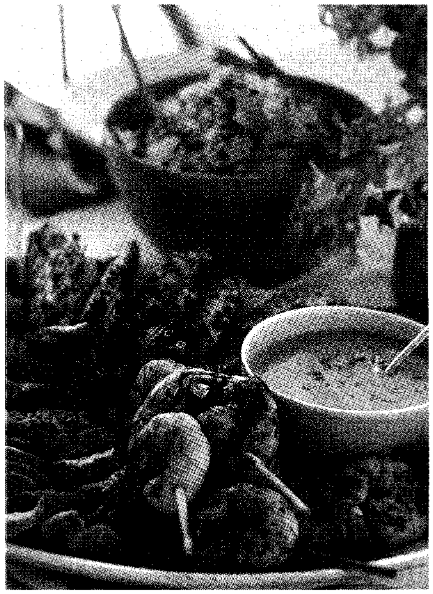
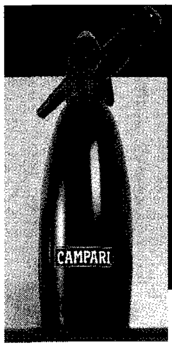
Popular overseas for over 100 years, Americans are finally catching on to Campari's caché. It encourages conversation without loosening the tongue—something to keep in mind when dining with your boss, or better yet, a competitor. After work, create your own at-home Apéritif Moment. Campari is the perfect drink to serve when friends gather at your place before going out to dinner. Accompanied with a selection of Sliced Provolone Cheese, Prosciutto, Roasted Nuts or Stuffed Olives, your evening begins on a high note—simple yet elegant.



Food? Who Needs Food?

On the other hand, the apéritif need not always be reserved for the dinner or h'ors d'oeuvres hour. Its refreshing tang is just as enjoyable without food, especially on a warm summer's day. At a gallery opening, with Campari & Soda in hand, no one will realize that your thoughtful expression is pondering its complex flavor, rather than the incomprehensible art before you. Weekends in the Hamptons will become so much more civilized and relaxing as you sip your Campari & Soda while lesser mortals swill their beer. And if you're exhausted from your romp with Lassie in the park, Campari and OJ at a sidewalk café will refresh you as your pooch laps water from a bowl.



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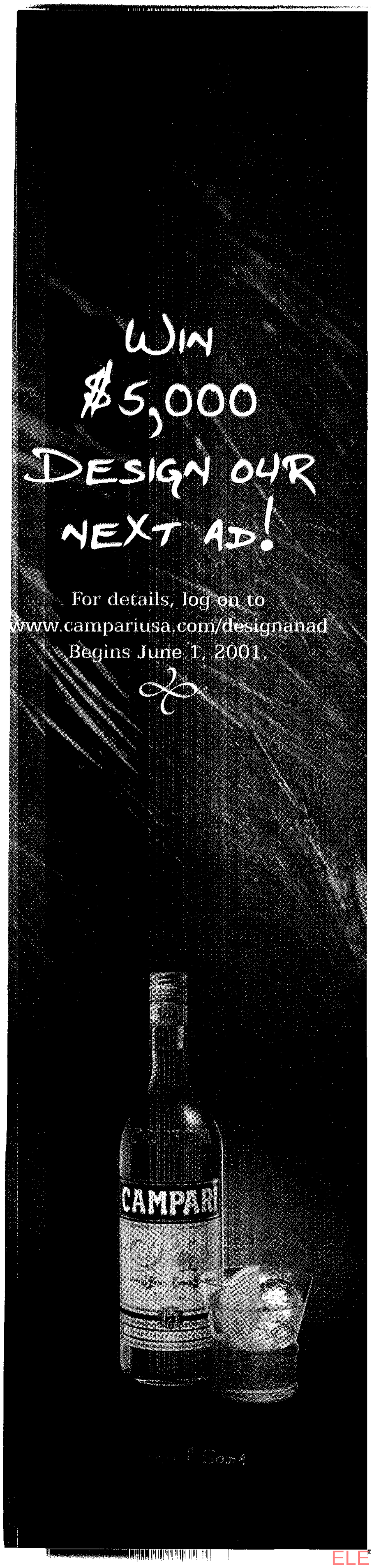

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Cool It—With These 8 Icy Campari Combos.

Guess the cat's out of the bag; Campari goes just as well with food as it does without it. But however you like it, there's no disputing the two things that Campari goes best with — people and hot weather. So, we've compiled some classic mixes for you, your friends, your dates, or, um, your boss. The most refreshing? *Campari & Orange,* and *Campari Citrus.* The most elegant nighttime lounge drinks? Go for a *Champari*, a *Negroni*, or an *Americano.* If you're barbecuing or dining Alfresco, you'll never go wrong with a classic *Campari & Soda* serve with a nice juicy orange wedge.

Champari
In a fluted glass, pour 1/3 Campari, 2/3 Asti Cinzano sweet sparkling wine. Garnish with an orange twist.

Negroni
Combine 1/3 Campari, 1/3 Gin and 1/3 Cinzano Rosso Vermouth. Shake, then pour into a martini glass. Garnish with a slice of orange.

Americano
1/2 Campari and 1/2 Cinzano Rosso Vermouth over ice. Add a splash of club soda. Garnish with an orange peel.

Campari On The Rocks
Quite simply, pour Campari over ice cubes. Garnish with a slice of orange.

Campari & Soda
2/3 Campari, 1/3 chilled soda water over ice cubes. Garnish with a slice of orange.

Campari & Orange
1/3 Campari, 2/3 chilled orange juice over ice cubes. Garnish with a slice of orange.

Ruby Red Martini
Combine 1/3 Campari, 1/3 SKYY Citrus Vodka and 1/3 chilled grapefruit juice. Shake well and serve in rocks or martini glass. Optional: rim glass with sugar.

Citrus Campari
In rocks or martini glass, combine 1/2 Campari and 1/2 SKYY Citrus Vodka. Add splash of orange juice and triple sec. Garnish with a slice of orange.

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Michael Wolff THIS MEDIA LIFE

He Stoops to Conquer

George Bush's plan to win over the Jews (not exactly his best audience): Avoid conflicts at all costs and adhere strictly to Wasp values. It worked for me.

REPORTS STARTED TO CIRCULATE THAT George Bush was going to give a speech at the Holocaust Days of Remembrance observance last month that would be second in importance only to his address, earlier in the first 100 days, before the joint session of Congress. The theme that he was going to elaborate on, the big-deal message of this most major address on the anniversary of the death of the 6 million, would be . . . civility.

It seemed like we were going to get the real thing. The awaited, anticipated, W. moment: the president linking the Bush social code and the Shoah. He was going to place his pet peeve about American politics—its partisanship and fractiousness, or, in the Bush lexicon, "name-calling and finger-pointing"—in the context of mankind's greatest act of evil and destruction.

Editorialists and comedians and liberals everywhere could lock and load—Bush was about to be Bush.

But by some process of converting bad instincts and cultural limitations to perfectly acceptable behavior—in a nutshell, good manners—that speech was never given. Now, one can only imagine what happened between the reports of the almost-famous Holocaust Civility Speech and the speech itself. Likely whatever occurred would shed light on the real talents and remarkable vetting procedures of this administration.

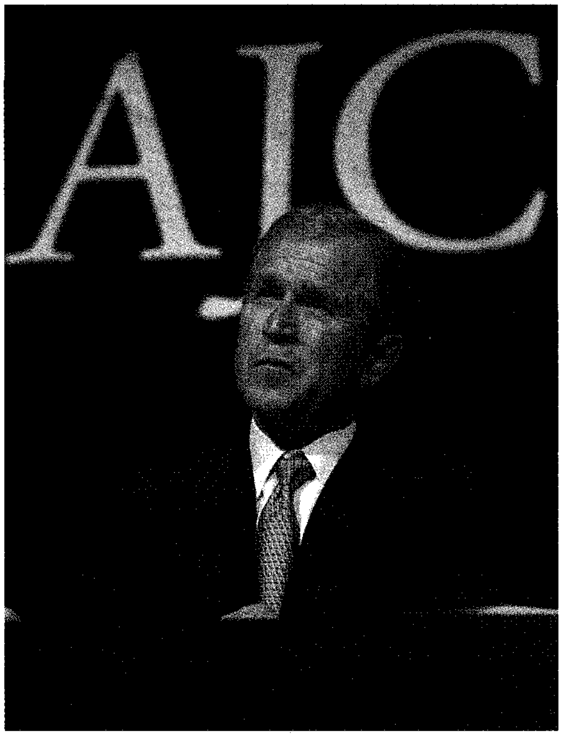
The speech he in fact gave was neither major nor wrong; rather, it was a just-right speech, modest in its aims, deferential in its point. Powerful tone-deafness turned into pitch-perfect sensitivity.

In fact, let me be the first to say it: Bush may be on his way to giving better speeches than any modern president save Roosevelt and Kennedy. Straightforward sentiments. Simple language. Free from housekeeping agendas (e.g., the Clinton laundry list of legislative wishes). Unself-congratulatory. Artfully short. Frictionless; soothing, even. Mellow. And, most important, and most rare, his speeches aren't especially about him—or about what he can do, or about what he wants, or the regard in which he wants to be held. (One reason he gives such good speeches may be that, unlike his predecessors, he does not much interfere with his speechwriters—he is not that kind of control freak.)

He deflects attention.

Civility—this aversion to conflict, this social stoicism—in the end might have kept him from raising the issue of civility (*Oh, don't get into that, George. It's so . . .*).

This is the Wasp dinner table—high Wasp, like the Bushes, or Midwest Wasp, like the Cheneys. (Or perhaps you've eaten with my in-laws.) We're talking about a level of remoteness, or philosophical disengagement, that was the ruling American aesthetic for generations and that long ago fell into comedy and disrepute. It's a lost way of life. Pre-sixties. Pre-yuppie. Pre-diversity. Pre-*Seinfeld*. Pre-boom. And so very pre-Clinton (you can, however, imagine that there was a lot of this in Hillary's house).


Smilin' through: George Bush wins over the Jews.

And yet, suddenly, there seem to be many people for whom this modesty and old-shoeness and self-control are refreshing and new.

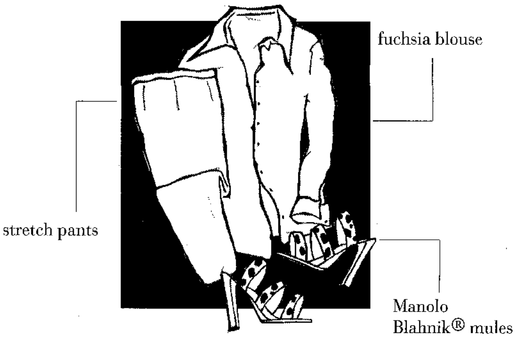
The New Yorker the other day featured a profile of Dick Cheney as proxy president, as laudatory a political portrait as has appeared in many years. Here you had a man who in the very recent past would have been (most certainly was) consigned to an older generation of uncommunicative, emotionally shut-down, Anglo-Saxon hollow men. Now, in the space of 100 days, he'd been rehabilitated into near-heroic stature: "Easy authority . . . air of calm . . . an even look on his face . . . legs crossed in the Western-male manner . . . voice deep, low, and clear—strong but not loud . . . immense reassurance . . . rocklike manner . . . out of a Willa Cather novel . . . consummately expert and experienced . . . "

The New Yorker's Nicholas Lemann had been seduced by the most unseductive figure in America.

There was no politics in this portrait—other than that Cheney is a conservative, one would not learn much about his particular policy views from the profile—just a deep appreciation of some new type of old-fashioned good taste, lack of salesmanship, renewed sense of ritual and propriety in American life.

Photograph by Ron Sachs/Liaison.

What to wear with
Sauteed Turbotine and
Crispy Salad.



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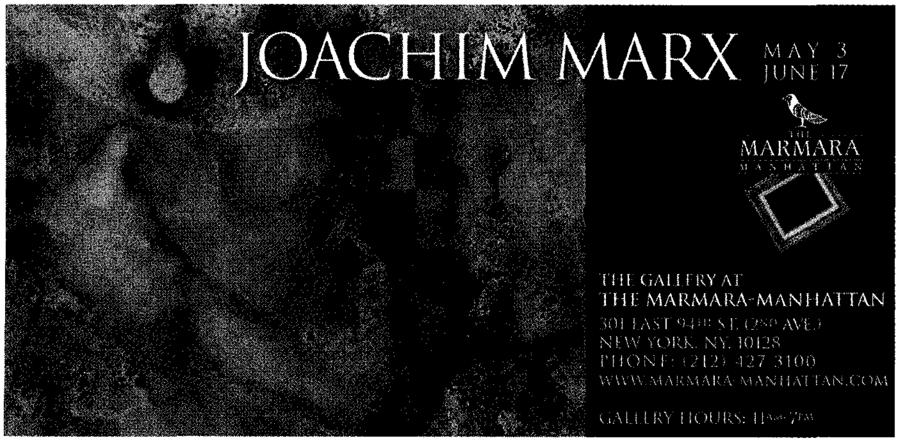
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A FEW WEEKS AFTER THE HOLOCAUST OBservances, Bush II was scheduled to speak at the annual dinner of the American Jewish Committee.

There was, potentially, a lot of conflict packed in here, I thought. Jews had voted 80 percent against him. The right-wing march of the past several months couldn't be pleasing to many Jews. Bush had, purposely or inadvertently, shunned Jews in choosing his Cabinet. And, not least of all, it was hard to get more un-Jewish than W.

"Anyone who rises to a position of prominence in America today is likely to have met and interacted with Jews along the way," said David Harris, the AJC executive director, carefully trying to frame the Bush anomaly. "But that has not been his life path. Unlike Bill Clinton, who was intellectually engaged with Jews as soon as he got to college, or Ronald Reagan, who was surrounded by Jews in Hollywood, George Bush has not had much life contact. Not in Midland, not in prep school, not in his self-described life at Yale, not in his business career. There is no Arnie Jacobson—Harry Truman's haberdashery partner—in his life."

In addition, the most antipathetic modern president for Jews (after Nixon, anyway) was George Bush I—indeed, he was the only modern president not to address the American Jewish Committee.

But the son's manners, and sense of ritual and propriety, turn out to be, however unexpectedly, far keener and more righteous than the father's.

The Bush appearance before the AJC, notable for occurring so early in his term, was, you could interpret, *about* good manners and courteousness (perhaps he sees himself, in that early-twentieth-century, advanced Wasp way, as a role model for good manners).

Of the three major Jewish organizations that had invited Bush to events this spring, the AJC was selected, the organization was told by the White House, because it was "open-minded and civil." (The AJC's Bruce Raymer, was, too, a generous Republican—"We know," said Harris, clear on the issues, "how loyal he is to those who have been loyal to him.") His visit, in other words, was a kind of positive reinforcement.

What's more, AJC officials marveled, while presidents and high administration officials often address the annual dinner, it is almost always a last-minute confirmation. At last year's dinner, Madeleine Albright confirmed shortly before; the year before,

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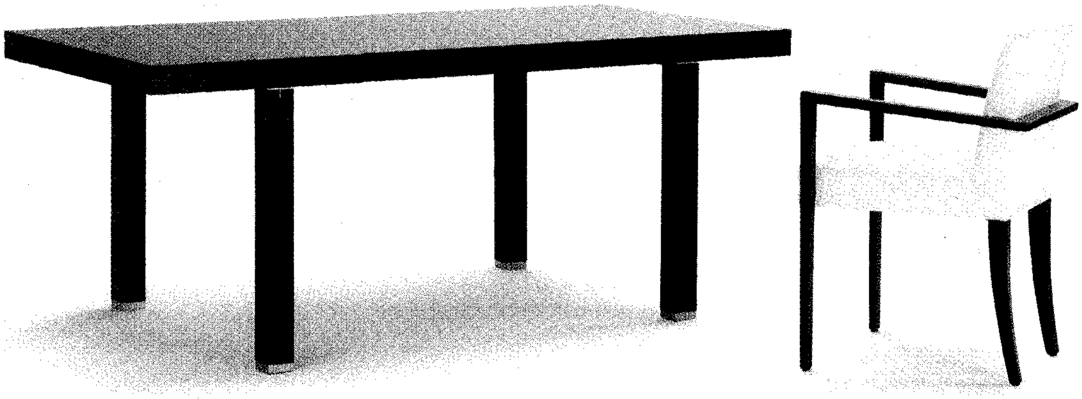

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Hillary became, at the eleventh hour, the featured speaker.

But Bush, with his iron schedule, and what seems like a calculated lack of presidential hysteria, confirmed three weeks in advance.

He would, the AJC was told, speak for twelve minutes.

You could have missed his entrance into the impressive hall of the National Building Museum. Then he sat patiently, in some sense anonymously, on the dais through three other speeches. (He seemed, I noted, to have gained weight during his 100 days in office.) He was, with his pursed lips and slight frown and baby-blue tie, contained, subdued, almost expressionless (was he pleased to be here? Sour about it? Merely dutiful?).

He was the first on his feet to applaud the remarks of his friend (*mi amigo*) Vicente Fox, Mexico's president (a Mexican reporter at the dinner pointed out that Bush has seen Fox three times in his first 100 days, versus the usual twice-a-year visit between American and Mexican presidents); then he extended Fox a brotherly pat.

"Civility is the opposite of hostility, and certainly, if there was any of that at the dinner, it melted. **I had good feelings about the man for a moment, too.**"

He began his own remarks with just a slight stumble (more endearing than comic), welcoming, among others, the "foreign dignities."

Then he spent a large part of his twelve minutes complimenting the other speakers, and, unhurried, sharing personal anecdotes about the people he knew at the dinner, getting in a not-too-forced joke or two. He was light and graceful. He was in his element. He was tipping his hat, paying respects, demonstrating some keen understanding of not-so-well-followed social rules.

He did not speak with a particular emphasis about Israel, which would have been the obvious way to handle the occasion. Instead, he spoke, however briefly, about tolerance around the world. It was a fine speech. Not necessarily memorable, but as smooth as the deftest after-dinner talk. And again, oddly, not about him—he was just the cheerful *tummler.*

I wondered, actually, if this wasn't his civility speech—not so much about civility but a how-to of the courtesies and rituals that can artfully mask so much antipathy and so many disputes.

Civility is the opposite of hostility, and certainly, if there was any of that at the dinner, it melted. The crowd came fondly to its feet. I had good feelings about the man for a moment, too.

"It is," observed an AJC official, not without some ruefulness, "a great talent for a politician—to make people like you."

THE TEMPTATION IN CONSIDERING BUSH IS to look to the Reagan model—that kind of remarkable artifice and scripting. The problem is, with Bush II, it seems the opposite of that. Where Reagan seemed suffused with hyped-up sentiment and symbolism, Bush and company, in their low-key, conflict-averse unobtrusiveness, seem stripped of it.

Possibly this is pure strategy: Confuse the opposition, fuck with their heads, and, in an inversion of everything presidents are supposed to be about, make the target smaller.

Bill Kovach and Tom Rosenstiel noted in the *Times* that in a survey of major news outlets, there were 41 percent fewer stories about Bush in the first two months of his administration than there were about Clinton in the same time period in his administration. (The other day, Mrs. Bush was in New York and staying, as all First Ladies in modern memory have, at the Carlyle, where, to the wonder of the staff, skilled at dealing with the paparazzi who attend all First Ladies, she was greeted by no photographers whatsoever.)

And yet nobody is saying, *Where's George?* Rather, we may be thinking, for no other reason than that it is so strange for someone to become president and then not embrace, or even seem to enjoy, the ego perquisites and self-promotion opportunities of the job, that this could be something like modesty and self-effacement, virtues (country-club virtues, you could say) that have not been seen in a long time. He does not, apparently, need or desire to call attention to himself. He is able and willing to pass largely unnoticed.

It's bizarre. And apparently smart. ■

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Michael Tomasky THE CITY POLITIC

Slave Trade-Off

Don't accuse Al Sharpton of grandstanding in Sudan; the anti-slavery mission was the real thing. But back at home, he can't seem to resist hijacking the mayoral race.

ABOUT TEN YEARS AGO, CHARLIE RANGEL demonstrated to me a vital principle of New York political life. This was the Reagan-Bush era; I kept noticing that on foreign-affairs questions, the Harlem congressman would speak with righteous thunder about U.S. support for Guatemalan death squads, or the fact that the government kept General Noriega on the State Department payroll before growing bored with him and bombing his city. Meanwhile, closer to home, at a meeting designed to elect more progressives to the City Council, there sat Charlie, trying to steer the designation for the East Harlem seat to an old crony of his who was the least progressive in the field.

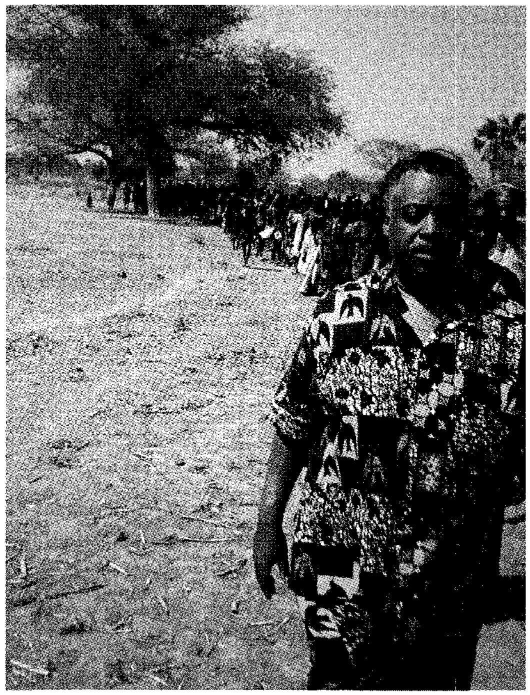
Thus, the principle: The farther away from New York they go, the better New York politicians tend to look.

Three weeks ago, I sat with the Reverend Al Sharpton at his National Action Network offices in Harlem. He'd just flown back from Los Angeles, where he filmed a bit part for Adam Sandler's new movie. But I was interested in talking to him about another recent trip, to refugee camps in Sudan to investigate slavery.

Sharpton tends to get a lot of flak from the political press for self-interested stunting. This is not, given his penchant for and expertise at political manipulation, entirely without warrant. But in this case the sniping is off target. "If I just wanted credit for speaking on the issue," Sharpton points out, "I could have held a press conference at the National Press Club and said the same thing I said over there. I mean, there ain't no votes over there. I didn't have to risk my life going there. They bombed another camp six kilometers from us the second night we were there."

Two things struck me as we spoke. The first—and I've spoken to him many times on many topics—was that the usual working of angles was noticeably absent. Washington-based civil-rights veteran Walter Fauntroy got Sharpton interested in the issue over the course of the past several months. As he looked into it, he says, he came to believe that "there's some validity to the criticism that those of us in the civil-rights movement have not dealt with this issue."

There's more than some. Human-rights groups of the left and religious-freedom organizations of the right have been active on the Sudan question for years (get this: Currently acting as co-counsel for activists getting themselves arrested outside the Sudanese embassy in Washington are Johnnie Cochran and Ken Starr). But the mainstream black civil-rights movement has spent a lot of time trying to change the subject. To hear Sharpton even feint toward acknowledging an uncomfortable fact about black leadership's moral shortcomings, without adding the buts and corollaries that are often such important pieces of his rhetorical artillery, was unusual.



Oh, freedom: The Reverend Al Sharpton in Sudan.

The second was that he was clearly moved by what he saw. Last week, I went to his midtown offices in the Empire State Building (who knew?) to watch a videotape of the trip made by his associate Eddie Harris. I was moved, too, as anyone would be.

On a searing-hot savanna, about 700 or so Dinka tribe members who had been slaves—women and children as young as 10 or 11, many bearing scars from the owner's lash—sat awaiting the moment of their liberation. They'd been held by northern Muslims who, over 18 years of civil war against Christians and animists from the South, killed the men and enslaved the women and children. These captives had been rescued and spirited back to the south by men called retrievers, who are Muslims themselves but also Dinkas. The retrievers deliver the slaves to the redeemers, who are members of the Christian Solidarity movement, which raises money to buy back their freedom.

Harris caught one such transaction on tape. The slaves sat in silence as the retrievers—only their eyes visible through their clothing—and redeemers—one American and the other Swiss—went through the motions of what had the ritualistic feel of a major drug deal, except that the commerce was in flesh. The transaction took place under the watchful eyes of armed members of the Sudan People's Liberation Army. The redeemers carefully counted out millions in Sudanese cur-

Photograph courtesy of the Reverend Al Sharpton.

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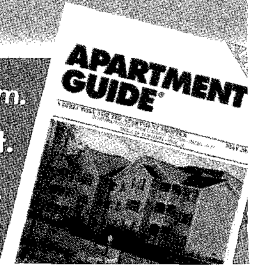

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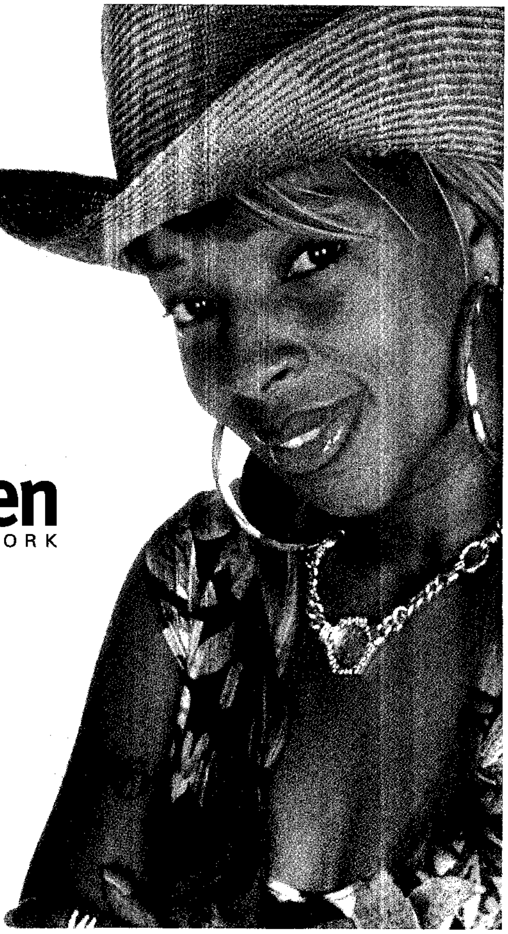

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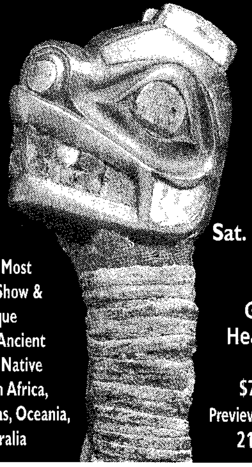

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rency (about $40 per person). Finally, the Christian Solidarity people turned to the slaves—whom Sharpton was given a chance to lead in prayer—and announced to them that they were free to go. And for the first few moments, they just sat there, because for these women and children whose men have been killed and villages destroyed, the question was, go where?

"I was in the morgue with the Diallos and the Hawkins family when they identified their children," Sharpton says. "But there's nothing to prepare you for seeing what I saw there." Sharpton plans to go back this summer, and maybe again in the fall with Michael Jackson and other celebrities. He'll benefit from the publicity, and people will say he's doing it to divert attention from this or that. But hey, it's *slavery*. He's doing the right thing.

AND THEN LAST WEEK, BACK IN NEW York, and back to mischief: The Reverend warned mayoral candidate Fernando Ferrer—through the *Times*, no less—that if he wanted Sharpton's endorsement, he'd better support not only Bill Thompson, a black candidate for city comptroller, but also some theoretical black candidate for Bronx borough president who doesn't exist yet. The declaration showed the Rangel Principle at work: The guileless Al who was awed by his interactions with Sudanese slaves had given way to the Al who's working the angles.

In this case, speculation about his motivations is called for. Why did he do this so publicly? Because he can, that's why. Ferrer needs, or at least thinks he needs, Sharpton's backing to put his coalition together. So Sharpton is in a position to set conditions.

I doubt that Sharpton cares much one way or the other whether Ferrer actually becomes mayor, and in fact I bet he'd probably prefer Mark Green. Sharpton would be better off, after all, with a Jew in City Hall who sort of likes him than he would with a Puerto Rican whose election would invite a slew of news stories about how Latinos, and not blacks, are the new minority power base in this town. And yet he still may choose Ferrer, because if he does, and Ferrer wins, then he's been a key player in cementing the black-Latino coalition, which I can tell you no insider in New York thinks can actually come together.

So you see what I mean. Next to all this, Sudan is pretty straightforward. ■

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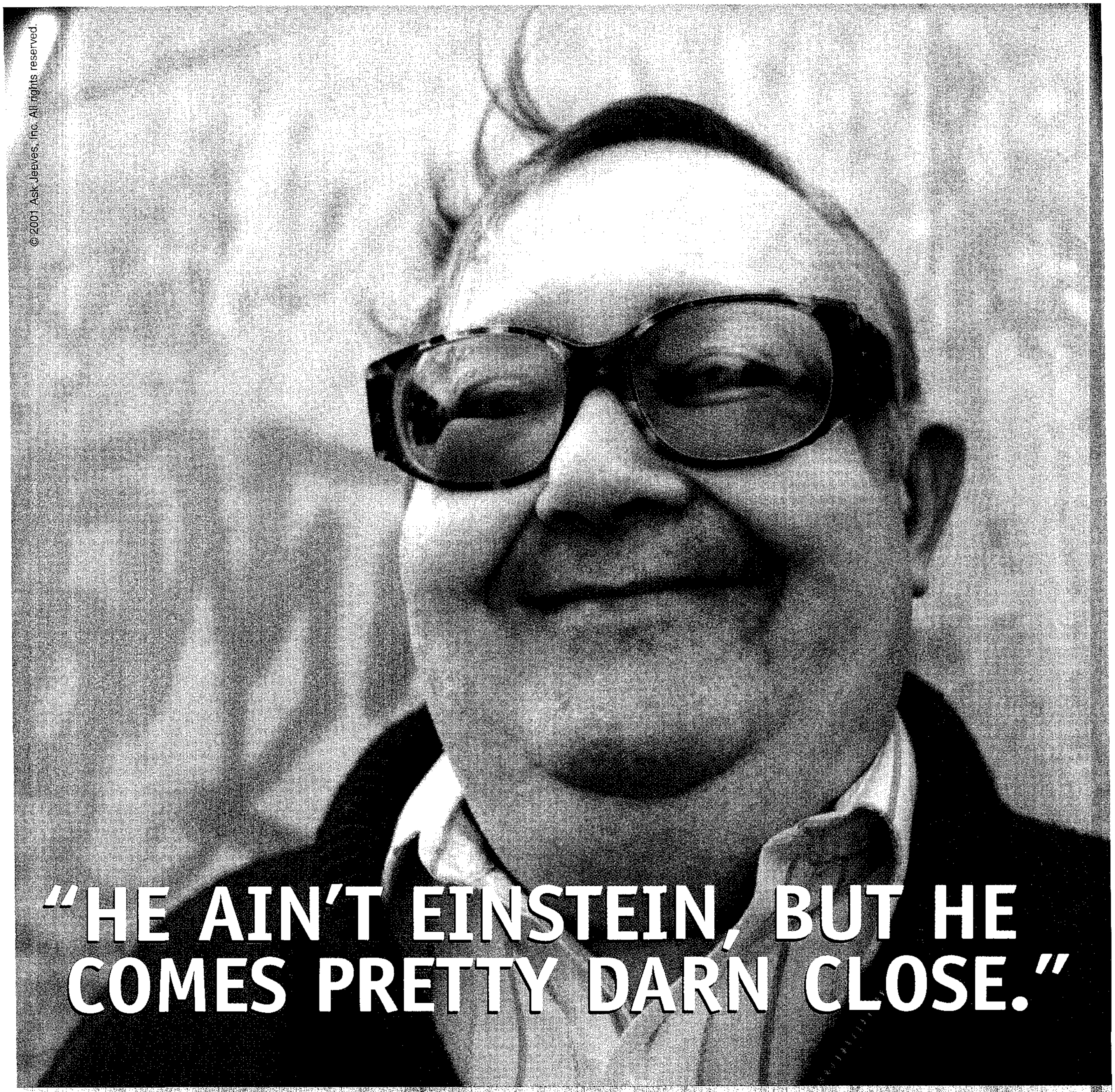
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James J. Cramer THE BOTTOM LINE

Scavenger Hunt

Now that Wall Street has relegated every last dot-com to the dustbin of history, maybe it's time for the smart money to do a little Dumpster diving.

A YEAR AGO, WHEN WALL STREET ANALYSTS were unanimous in their belief that the decline in dot-com stocks was a tremendous buying opportunity, I wrote a cover story for this magazine called "Dot's All, Folks," which predicted the relentless decline and crash that followed. I took a lot of heat from my dot-com colleagues—I am the largest shareholder and a markets commentator for TheStreet.com. Nobody wanted to hear that from one of their own. Now, however, most of the complainers have been blown back to their old offline jobs and the new conventional wisdom is that the dot-com world has vanished for good.

Investment firms that so eagerly brought dot-coms public now don't believe in the long-term viability of *any* stand-alone operations, save eBay and maybe Yahoo. The NASDAQ chieftains, who once celebrated each new launch as if it were the christening of a battleship, currently spend their time trying to delist those that trade under $1.

Maybe that's why the contrarian in me, always looking to capitalize on the prevailing pessimism, is getting so darned optimistic about the remaining Net stocks! Too much good is happening right now in the dot-com world for us to divorce ourselves from the remaining publicly traded entities. It's time to stop picking over the carcasses of the survivors; if they got this far and are still alive, chances are they've figured out how to make their business work.

Up until a year ago, the investment bankers on Wall Street and venture capitalists on Sand Hill Road told us that the only thing that mattered was how many people visited your site. That's because the Net was supposedly gravitating toward a television-network model, where ratings translate into big, sustainable ad dollars. In fact, the much-prized visits had nothing to do with profits, or even *potential* profits. The more visitors to your site, the more likely you were giving wares away or subsidizing readers with product that cost you much more to deliver than it did them to read.

If the stock market had stayed robust, it's entirely possible that those sites relying totally on advertising might have made it.

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The wealth transfer from the public stockholders to the dot-coms—and through the dot-coms to the advertising markets in the form of dot-com ads—resulted in a multibillion-dollar revenue stream. But once the stock market collapsed, that whole financial daisy chain disappeared. Dot-coms scrambled to find other ways to monetize traffic, but most were too advertising-dependent to make the transition.

A handful, though, are going to survive because they offer something that the consumer actually wants, and they can produce it at a price that will generate a profit. There's even a new analogue, the niche-cable-television model. The remaining publicly traded entities take comfort in the hope that they might end up like the ESPNs of this world, small-scale dreams that morph into multi-billion-dollar subscription-revenue sites.

Far-fetched? Consider the case of iVillage, a company that has served, along with TheStreet.com, as one of the more egregious examples of Net profligacy gone wrong. Among investing types, iVillage still conjures an image of a champagne-toasting, cigar-chomping Candice Carpenter bragging about taking over the world as we know it. But Carpenter was broomed months ago. In her place is Doug McCormick, one of the most successful cable-television execs in the history of the medium, the man who turned Lifetime into the No. 1 women's brand.

Under McCormick, Lifetime went from a little niche money-loser to the ninth-most-profitable network in the U.S., a franchise worth more than $3 billion by the time he left the company. But the stock market doesn't believe in McCormick right now. iVillage hovers at around a dollar and is threatened with delisting.

Nobody's paying much attention to the changes afoot there, and I found myself pretty much alone listening to McCormick's conference call last week after his much-lower-than-expected loss despite a brutal advertising climate.

TheStreet.com

Check out TheStreet.com's "10 Questions" feature this week. Howard Ward, portfolio manager of the Gabelli Growth Fund, is on the hot seat. Available free of charge at www.thestreet.com.

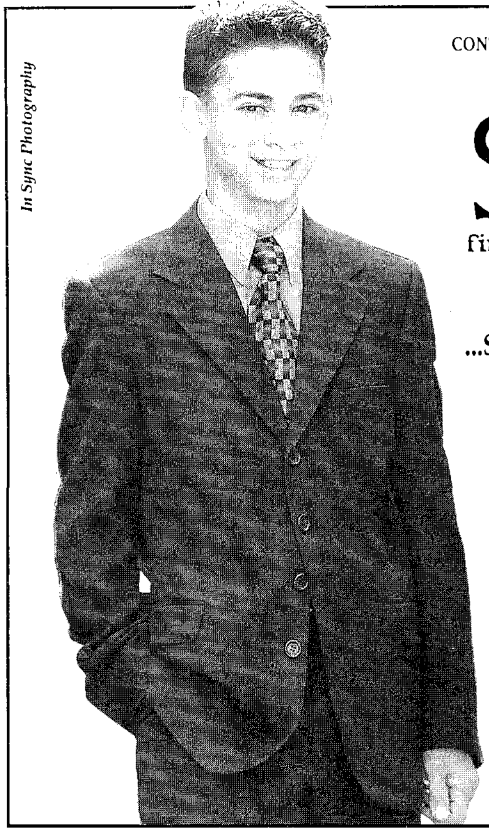
Illustration by Michael Klein.

Yet, in two months, iVillage will complete its merger with Women.com and become the only stand-alone site for women, even though women represent 50 percent of all Internet users and 80 percent of those making purchasing decisions. When the deal is done, the Hearst Corporation, old buddies with McCormick from his Lifetime days, will give iVillage $20 million in cash plus a promise of roughly the same in advertising and production services. That deal alone could ensure profitability *this year*. In the meantime, advertisers are starting to pay iVillage a premium for advertising in the right context, and a host of subscription newsletters and services, including astrology predictions (hey, they make money!), Lamaze Publishing, and the Newborn Channel, are generating big revenue streams for this little company.

iVillage is a microcosm of what's going on all over the dot-com world, as seasoned, hard-core veterans from other industries take the reins, give themselves hefty stock-option contracts, and right-size the companies with fewer, more experienced hands. How about WebMD, which, under Martin Wygod, the man who built and sold Medco Containment Services to Merck, just reported a dramatic increase in revenues? Or FTD.com, a $5 stock on track to be profitable this quarter? Or Barnesandnoble.com, which, at some point, seems likely to be acquired by its parent for a premium that might make it a worthy risk? Or Ameritrade, the heavily leveraged brokerage house that could come roaring back with the changing fortunes of the NASDAQ? They all seem like decent speculations to me.

So am I buying any of these single-digit dot-coms right now? I proposed the idea to my wife, and she looked at me as if I were a lunatic. Given our outsize position in one dot-com already, she said maybe this isn't the time: "One giant bet on the Web's enough for now." So I'm still watching and waiting. But the time to boo the dot-commers off the stage has come and gone. The survivors deserve the spotlight again. They may never see the prices they saw in 1999, or even 2000, but current levels reflect way too much pessimism for this stock trader. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
E-mail: jjcletters@thestreet.com.



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THE Perfect Weekend

Summer Entertaining

In the winter, the week's the thing—weekends are for recuperation. But come Memorial Day, the equation is reversed. Life starts on Friday afternoon (though *Thursday* afternoon is infinitely more civilized). Which is why we've dedicated this issue to the Great American Weekend. Downtown diva Serena Bass invites you to a party at her country place in Connecticut and shows that hipness and homeyness can coexist. Chefs like Alain Ducasse, Daniel Boulud, and Tom Colicchio talk about their dream weekends and share recipes for what they cook on their rare days off. The spice of life in the dog days is spice, and we've asked New York chefs to contribute their hottest—and hottest—recipes for the grill. Tabletop guru Colin Cowie improvises three summer tables—brunch, picnic lunch, and dinner—all alfresco. And since relaxation can use all the help it can get, we asked some of our favorite bartenders for their tastiest new cocktails. With a little luck, you can forget all about Monday. We'll drink to that.

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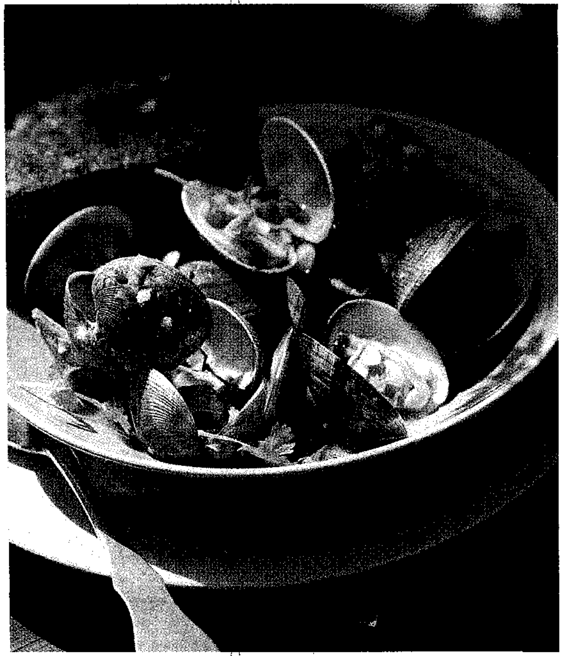

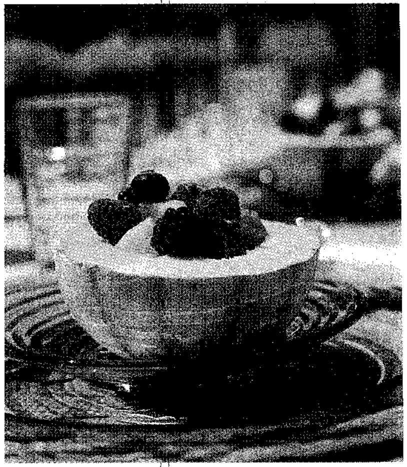

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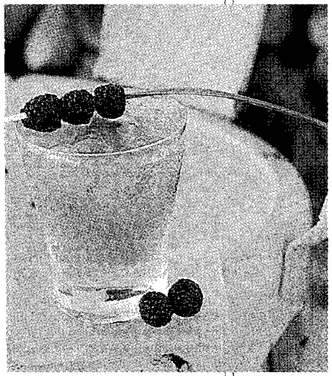

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By Gillian Duffy

Produced by Jordan Schaps

Text by Robin Raisfeld

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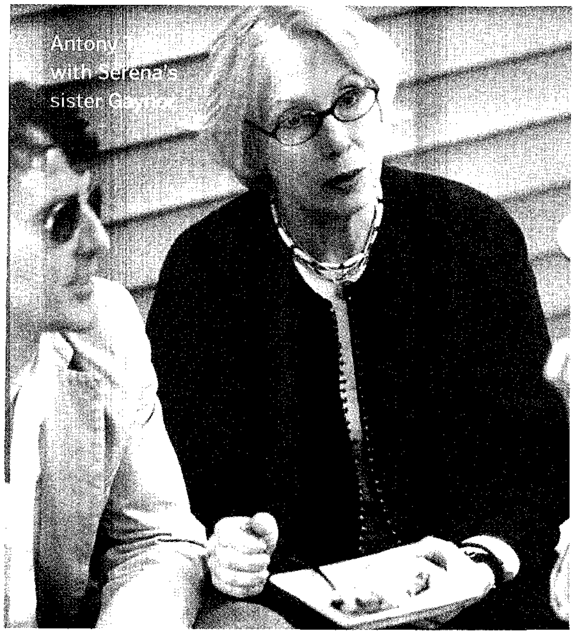
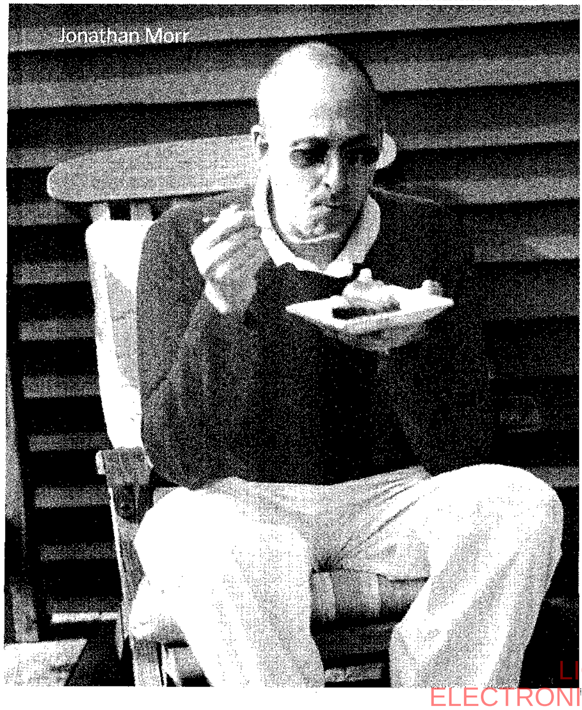


Antony [illegible] with Serena's sister Gaynor



Jonathan Morr

Serena Bass's Green Acres

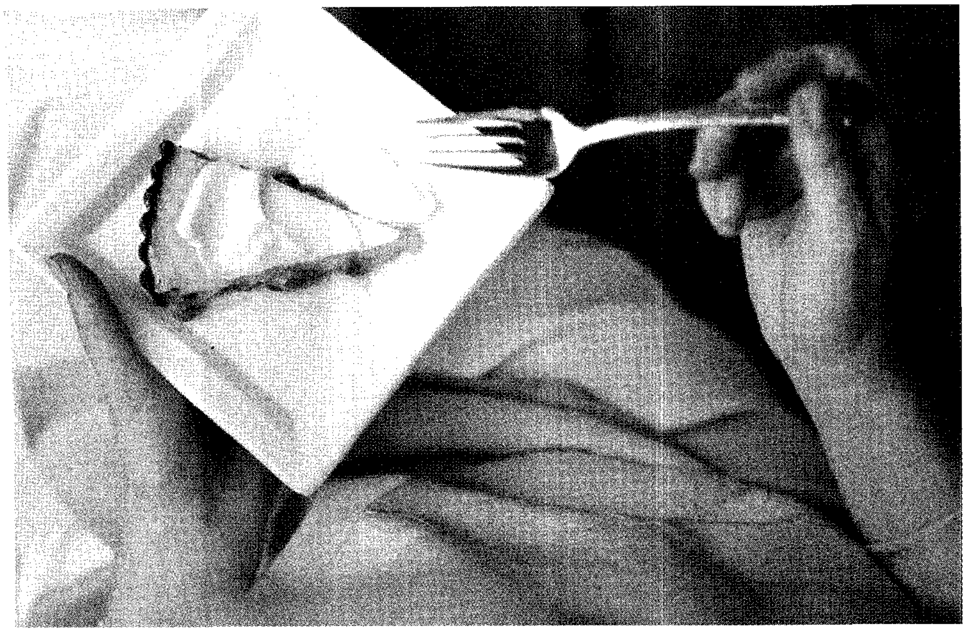
The story of a city girl who uses her wits—and cooking skills, and relatives, and Rolodex—to find happiness and a rocking good time in a little town two hours north of Manhattan.

Serena Bass can make any occasion a party. She is, after all, a professional caterer, not to mention the namesake proprietress of Serena's, the swank celebrity lair she and her son Sam Shaffer carved out of the Chelsea Hotel basement. But she takes special pleasure entertaining her own friends and family at her private retreat, a chic house in the Connecticut woods.

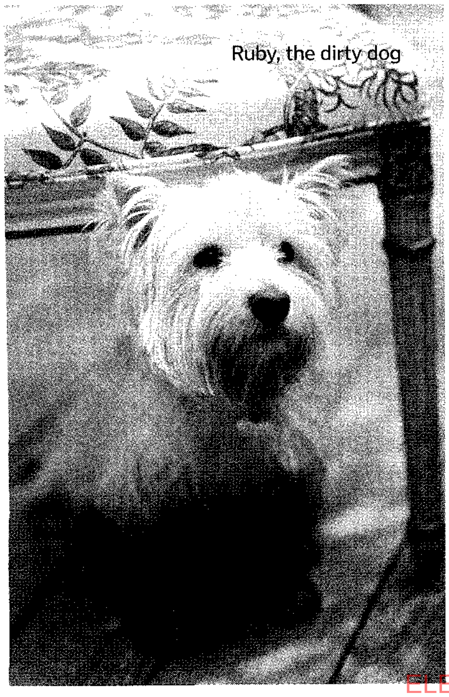
Serena's sister Gaynor had planned a trip to visit her daughter, actress Minnie Driver, giving Serena the perfect excuse to throw a party (not that she ever needs one). And so on a recent weekend she gathered a houseful of guests, including hair stylist John Barrett, novelist Roxana Robinson, restaurateur Jonathan Morr, flower and event designer Antony Todd, filmmaker Paul Morrissey, and writer Daisy Garnett.

Then she got busy. Because as everyone knows—but none quite so well as a professional party planner—perfect weekends don't just *happen*. They take work, most of which Serena advises doing well in advance. By the time she leaves town Friday afternoon, she's packed her car with the makings of her weekend menu, including a Friday-night supper that's been completely readied for the oven: a simple one-dish meal like lasagna or shepherd's pie

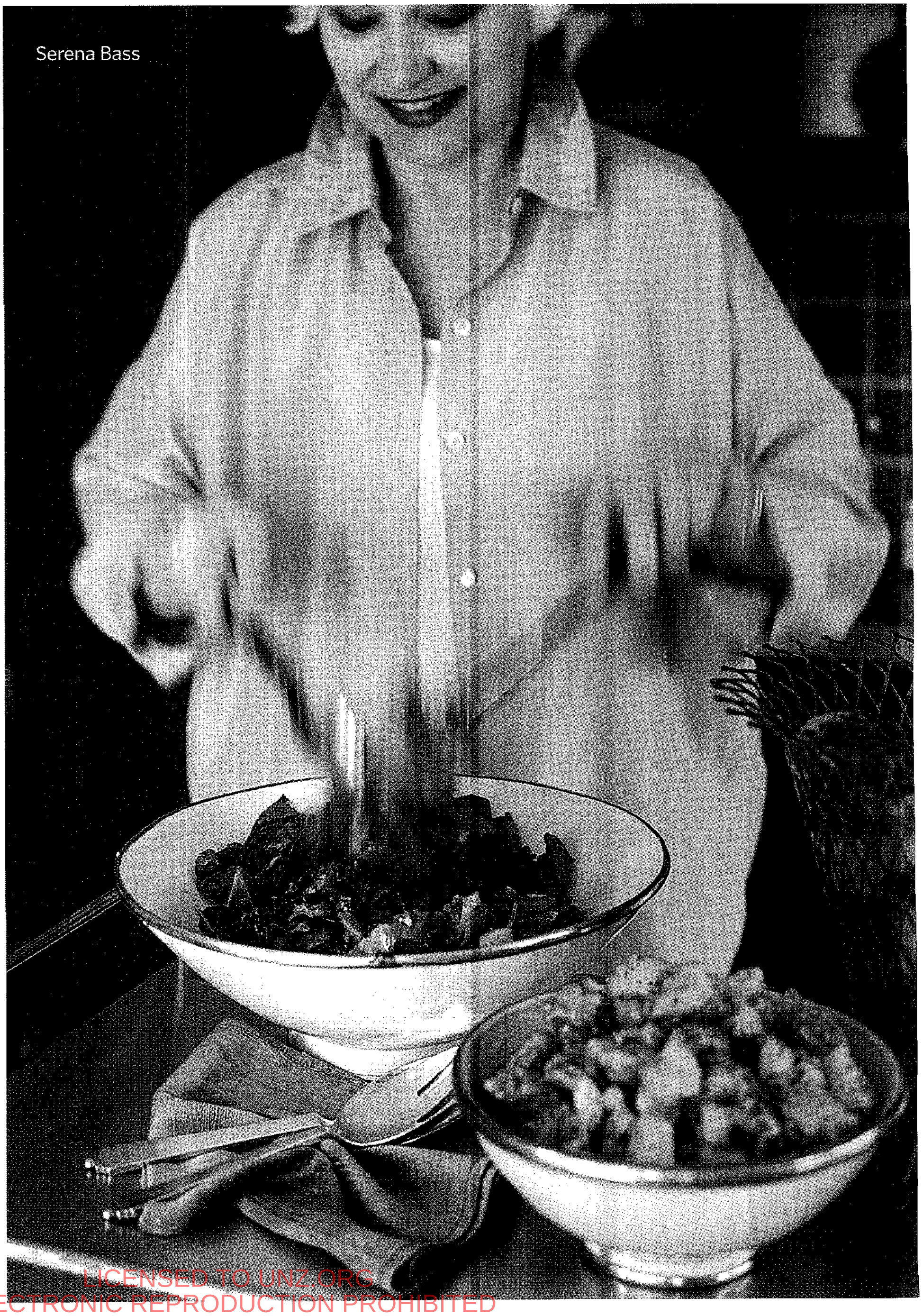
PHOTOGRAPHED BY QUENTIN BACON



Minnie Driver and her cousin Sam Shaffer



Ruby, the dirty dog



Serena Bass

that frees her to make introductions as her guests straggle in.

"She has a knack of putting dynamic people together who invariably get on," says Barrett, a regular at Serena's table. "So it's hard to drag yourself away from her lunches at eight o'clock in the evening."

"I don't want to do restaurant food in the country," says Serena, who prefers to cook home-style food with a few seriously gourmet twists. She slathers garlic bread, for instance, with an herby blend of parsley, basil, and tarragon, and enlivens her borscht with a dash of Aleppo pepper. If you think that nothing can rev up potato salad, you haven't tried juniper berries. Serena has. She's also devised two summer salads that artfully blend the raw and the cooked (roasted Japanese eggplant and fresh tomatoes, sauteed artichokes and arugula).

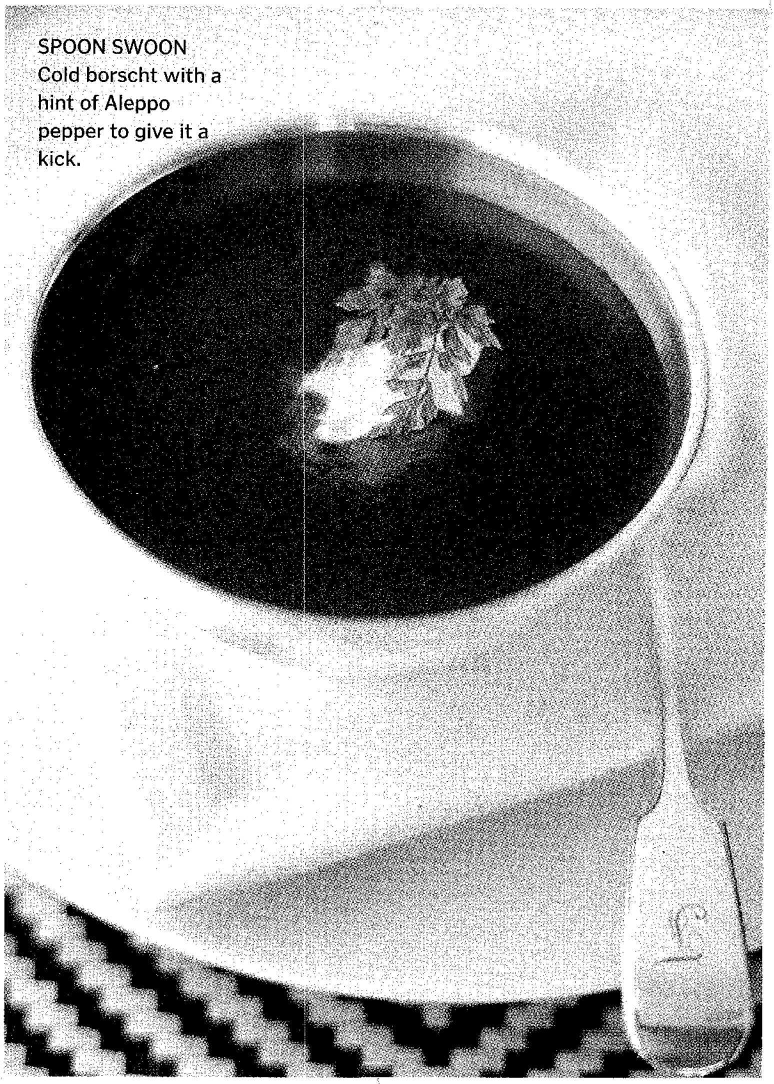
As good as horseradish mayo is as a garnish for marinated beef sprinkled with fleur de sel, it's even better on sandwiches made with the leftovers. And Serena's inspired, chocolate-crusted take on lemon-meringue pie is a cinch—provided you don't forget to pack the lemon-custard filling, which, if you follow Serena's directions precisely, you'll have cooked and frozen in advance.

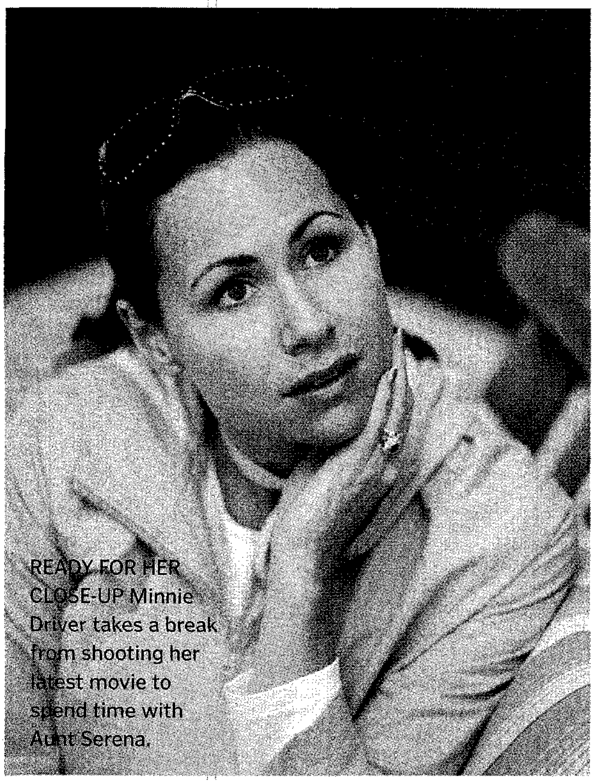
GUEST GUIDE

- Before leaving New York, ask your guests what they like for breakfast, so you can have it on hand and not have to go stumbling down to the shops with a coat over your nightie.

- Keep hypoallergenic pillows on hand.

- Make sure to have a really first-class first-aid kit for treating bee stings, allergies, or burns; add Band-Aids, suntan lotion, antibiotic cream, and Cortaid for poison ivy, and show them where it is kept.


SPOON SWOON Cold borscht with a hint of Aleppo pepper to give it a kick.


READY FOR HER CLOSE-UP Minnie Driver takes a break from shooting her latest movie to spend time with Aunt Serena.

MENU FOR 8

Pimm's or Bloody Marys with fresh horseradish

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Borscht

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Marinated beef with horseradish mayo

Baby Red Bliss potato salad with juniper and buttermilk

Roasted-eggplant-and-fresh-tomato salad

Artichoke-and-arugula salad

Garlic bread with green butter

•

Serena's chocolate lemon-meringue tart

THE Recipes

Borscht

3 pounds medium beets, unpeeled (about 12 medium beets)
2 tablespoons vegetable oil
2 large onions, coarsely chopped
½ small white cabbage, shredded (about 8 ounces)
4 cloves garlic
12 cups chicken stock
4 whole cloves
2 bay leaves
1 tablespoon Aleppo pepper (1 teaspoon red-pepper flakes can be substituted)
2 tablespoons whole black peppercorns
1 Knorr beef bouillon cube
Sea salt
½ cup sour cream
½ crème fraîche
2 tablespoons sherry vinegar
½ cup chopped fresh dill

Preheat the oven to 350 degrees. Cut half of the beets into 1-inch pieces. Heat the oil in a large, heavy-bottomed saucepan; add the beets, onion, cabbage, and garlic; and sauté until the onion is translucent. Add the chicken stock, cloves, bay leaves, Aleppo pepper, black pepper, and stock cube. Cover the saucepan, bring to a boil, and simmer for 1¼ hours.

Place the remaining beets in a glass dish. Add ¼ inch water, and cover with foil. Roast in the oven for about 1 hour, or until the beets are cooked. When they're cool, peel and roughly dice.

Strain the beet-cabbage mixture, discarding the solids. Add the liquid to a blender with the reserved roasted diced beets and sour cream, and purée until smooth. Add the sherry vinegar, and season to taste with salt. Place in refrigerator until well chilled. Serve chilled in individual bowls, each topped with a swirl of crème fraîche and garnished with dill.

Marinated Beef

8 cloves garlic, minced
1 teaspoon crushed red pepper flakes
2 tablespoons whole black peppercorns, crushed
½ cup chopped rosemary
1 cup extra-virgin olive oil
4 pounds beef fillet
¼ cup kosher salt
Fleur de sel, to scatter over cooked beef

Combine garlic, pepper flakes, black pepper, rosemary, and oil in a Ziploc bag, add the beef, and marinate in the refrigerator for 24 hours.

Preheat the oven to 500 degrees. Remove the beef from the marinade, rub with salt, and place on a half sheet pan.

Roast for about 30 minutes, or until the internal temperature reaches 120 degrees for medium rare. Remove from the oven and allow to rest for 15 minutes. Serve hot or at room temperature.

Baby Red Bliss Potato Salad With Juniper and Buttermilk

2½ pounds baby Red Bliss potatoes, unpeeled, cut into ¾-inch chunks
2 tablespoons Grey Poupon Country mustard
3 tablespoons white-wine vinegar
1 tablespoon juniper berries, finely chopped
1 tablespoon salt
1 tablespoon freshly ground black pepper
¼ cup buttermilk
¼ cup extra-virgin olive oil
½ cup finely chopped parsley
½ cup finely chopped scallions

Put the potatoes into a saucepan of cold, well-salted water, and bring to a gentle simmer. Cook until just done (until a knife point penetrates easily; do not allow the potatoes to become mushy). Drain the potatoes, rinse with cold water to stop the cooking, and spread them on a paper towel to dry.

Whisk together the mustard, vinegar, juniper berries, salt, pepper, and buttermilk in a bowl until combined, then gradually whisk in the oil until the dressing is creamy. Put the tepid potatoes in a large mixing bowl, and stir in half the buttermilk dressing and coat the potatoes. Cover the bowl and refrigerate overnight. One hour before serving, stir in the remaining buttermilk dressing, parsley, and scallions.

Horseradish Mayo

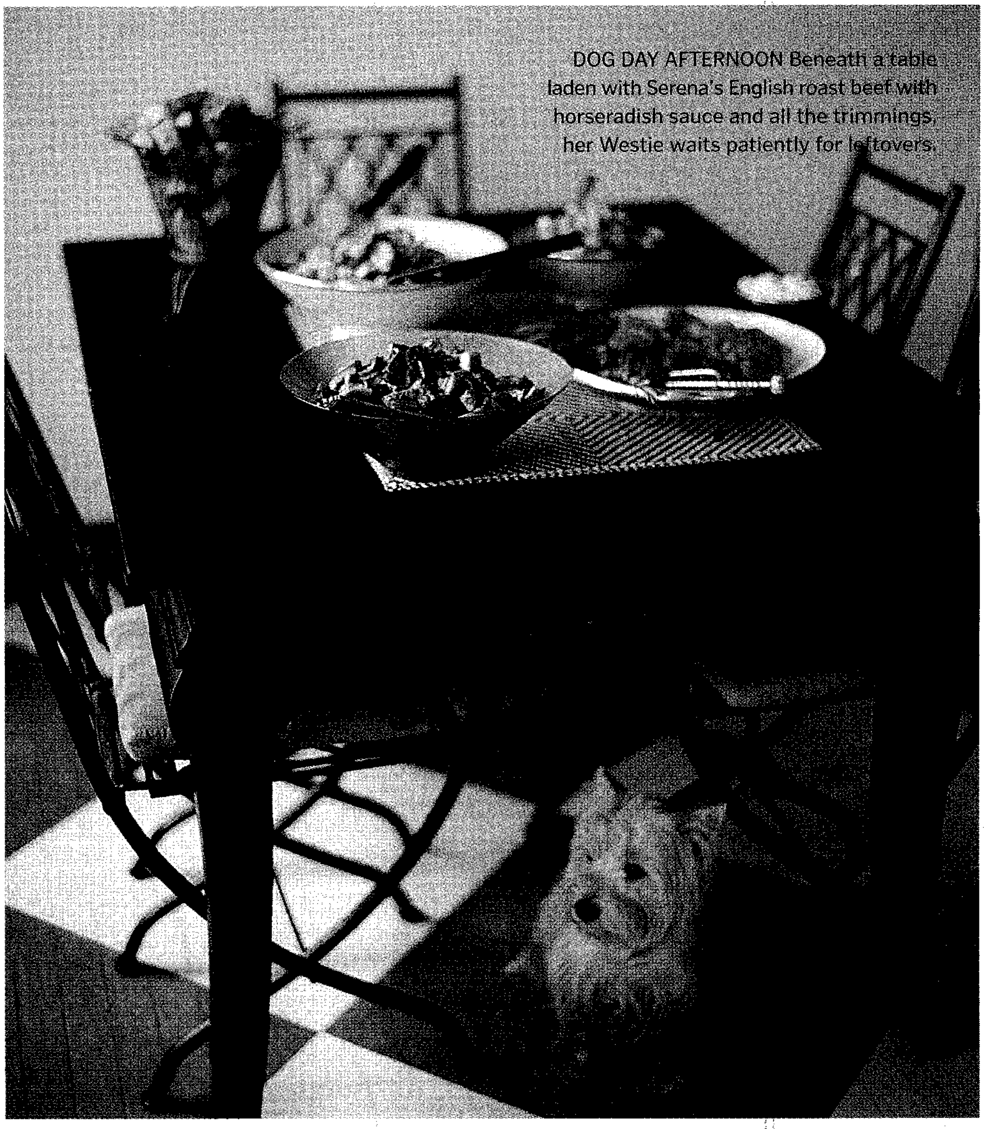
2 large eggs
1 tablespoon Dijon mustard
1 tablespoon lemon juice
1 teaspoon salt
½ teaspoon freshly ground black pepper
2 cups canola oil
⅓ cup sour cream
8 ounces fresh horseradish, finely grated

Place the eggs, mustard, lemon juice, salt, and pepper in a blender (or food processor) and blend for 8 seconds. With the motor running, drizzle in oil slowly until the mixture becomes thick. Remove the mayonnaise to a bowl, and fold in the sour cream and horseradish.

GUEST GUIDE

- Put extras of all the indispensable stuff—toothbrushes, deodorant, Tampax, even condoms—in the bathroom cabinet.

- Prepare for rainy days with books, games, videos, DVDs, packs of cards. And lots of pads and pencils—that's what you never have enough of.



DOG DAY AFTERNOON Beneath a table laden with Serena's English roast beef with horseradish sauce and all the trimmings, her Westie waits patiently for leftovers.

GUEST GUIDE

- Make sure there's a plunger in each bathroom—it's so embarrassing for guests if they clog up country plumbing.

- Keep extra pairs of sunglasses—and three different strengths of reading glasses.

- Put flowers in a guest's bedroom. There is nothing more welcoming than the feeling that you have been cared for even before you arrived. A kimono on the back of the door is also nice (you can get flat pack kimonos in Chinatown for $20).

Roasted-Eggplant-and-Fresh-Tomato Salad

2 pounds Japanese eggplant, cut into 1½-inch diagonal slices
½ cup plus 2 tablespoons olive oil
Kosher salt and coarsely ground black pepper
1½ pound tomatoes, cut in 1-inch chunks
½ cup shredded basil
2 tablespoons aged sherry vinegar
2 cloves garlic, minced

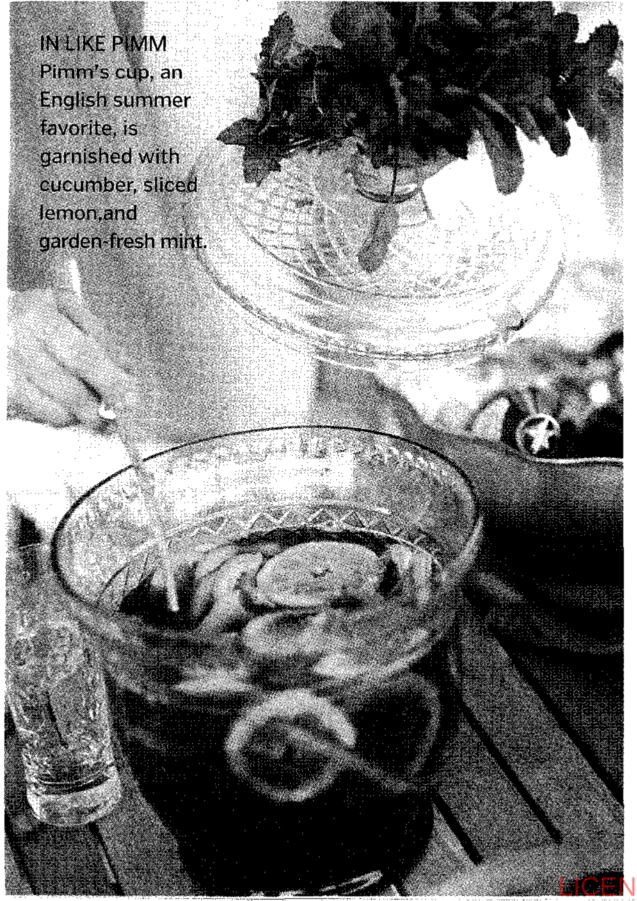
Preheat the oven to 400 degrees.

Place the eggplant in a roasting pan and toss with ½ cup of the oil, 1 tablespoon salt, and 1 tablespoon pepper, and bake for 30 minutes. Remove from oven, and set aside to cool.

Toss together the tomatoes, basil, vinegar, garlic, and remaining oil in a large bowl. Stir in the eggplant, and season to taste with salt and pepper.

Artichoke-and-Arugula Salad

Tomato-shallot vinaigrette:
¼ cup finely minced shallots
½ cup finely chopped ripe tomatoes
1 clove garlic
½ teaspoon dried chervil
2 tablespoons plus 2 teaspoons sherry vinegar
1½ teaspoons sea salt
1 teaspoons freshly ground black pepper
½ cup extra-virgin olive oil
Salad:
2 lb. frozen artichoke bottoms (available at Kalustyan's, 123 Lexington Avenue, near 28th Street; artichoke hearts, frozen or packed in oil, may be substituted)
6 cups chicken stock
2 tablespoons butter
2 cloves garlic, minced
2 teaspoons chopped tarragon
8 ounces baby arugula


IN LIKE PIMM Pimm's cup, an English summer favorite, is garnished with cucumber, sliced lemon, and garden-fresh mint.

RING CYCLE Serena, sister Gaynor, and niece Minnie discuss Minnie's future wedding plans.

Vinaigrette: Place the first seven ingredients in a bowl, and slowly drizzle in the oil, whisking continuously.

Salad: Put the artichokes and stock in a saucepan, and simmer for 15 minutes. Drain. When artichokes are cool enough to handle, cut each into 8 wedges (skip this step if using artichoke hearts). Heat the butter in a large skillet, add artichokes and garlic, and sauté until the artichokes are golden brown. Remove from heat, and toss with the tarragon.

Put the arugula in a shallow bowl, and toss with ½ cup of the tomato-shallot vinaigrette. Scatter the cooled artichokes over the arugula, and serve immediately.

Garlic Bread With Green Butter

1½ cups roughly chopped flat-leaf parsley
1½ cups roughly chopped fresh basil leaves
½ cup chopped fresh tarragon leaves
10 cloves garlic, coarsely chopped
1½ pounds unsalted butter, at room temperature
2 tablespoons lemon juice
½ teaspoon red pepper flakes
1½ teaspoons sea salt
2 loaves French bread

Place all the ingredients in a food processor and blend, scraping the sides occasionally, until a smooth green-flecked cream forms.

Preheat the oven to 350 degrees. Cut the French bread into 1½-inch-thick slices, keeping them in order. Reassemble the loaf on aluminum foil, coating the cut sides of each slice of bread with the green butter. When all the sides are coated, wrap the bread in the foil. Place in the oven and bake for 20 minutes. Serve immediately. (This recipe makes more green butter than you need, but it freezes beautifully and is great on fish or steak.)

Serena's Chocolate Lemon-Meringue Tart

Pastry:
1 cup flour
¼ cup unsweetened Belgian cocoa powder
5 ounces unsalted butter, chilled, cut into ½-inch cubes
¼ cup sugar
½ teaspoon salt

Filling:
- 1 orange, zest only
- Zest and juice of 2 lemons (about 3 ounces)
- 3 egg yolks
- 2 whole eggs
- ⅓ cup sugar
- 6 tablespoons sweet butter, sliced
- Pinch of salt
- 1 pint raspberries

Meringue:
- 3 egg whites
- ½ cup sugar
- Pinch of salt

Pastry: Put the flour, cocoa, butter, sugar, and salt in the bowl of a food processor. Pulse 10 times, then slowly add 5 tablespoons ice water while pulsing another 10 times. Place the dough in a plastic bag, and allow to rest for 5 minutes. Form the dough into a disk about 5 inches in diameter. Allow to rest in the refrigerator at least 1 hour or overnight. (May be frozen at this point.)

Filling: Put the orange and lemon zests, lemon juice, yolks, whole eggs, and sugar in a saucepan, and whisk until smooth. Place over medium heat and stir constantly. When warmed through, gradually add the butter, and continue stirring until the mixture coats the back of a spoon. Set aside. (The sauce can be frozen at this point.)

Preheat the oven to 400 degrees. Roll the pastry (between two sheets of plastic wrap or parchment if it is a little soft) to fit a 10-inch tart pan. Prick the base of the tart all over with a fork, and freeze for 15 minutes.

Line the tart shell with aluminum foil, cover the base of the foil with dried beans or pie weights, and bake for 20 minutes. Gently remove the foil and bake for a further 20 minutes. (Cover the edge of the tart shell with foil if it starts to burn.) Remove from the oven, and add raspberries to cover the base of the tart. Pour citrus sauce over the fruit to fill the shell.

Reduce oven temperature to 350 degrees. Return the tart to the oven for 15 minutes to allow the sauce to set. Remove from oven.

Beat the egg whites at room temperature with salt until soft peaks form. Add the sugar gradually, and beat on high speed for 30 seconds more, until glossy, soft peaks form.

Pipe the meringue over the citrus sauce using a large star tip (or swirl the meringue decoratively with the back of a spoon) and return to the oven for 20 minutes, until the meringue is lightly colored. Do not refrigerate or wait more than an hour before serving, as meringue will become soft.

THE RAW AND THE COOKED Roasted eggplant tossed with fresh tomatoes makes a great salad to go with the beef.

GUEST GUIDE

- Encourage guests who love to cook. Pay attention to what guests like to make—there's more of a chance that they will make it if it's their own idea. You can say, "Why don't you make the clafouti—it sounds so fabulous!" Guests like to feel involved, and you can spend Saturday shopping with friends and planning meals.

- In the summer, keep lots of extra straw hats and suntan lotion. And Wellingtons for winter.

- Encourage friends to come in their own cars so that they can be independent. Make Xerox maps of the area so that they know where to walk, how to get to the movies, or where to go waterskiing.

Food styling by Rori Trovato.

HULLA-BOULUD
Boulud's shrimp salad combines cooked and raw vegetables drizzled with a little pesto.

PHOTOGRAPHED BY RICHARD GERHARD JUNG

Chef's Day Off

What do gifted, hard-driving, highly overworked professional cooks do to relax? Cook, for one thing. Six top New York chefs talk about their ideal weekends—with recipes, of course.

Daniel Boulud

DANIEL, CAFÉ BOULUD

Dream Weekend: To be able to leave Friday and come back Monday—but that's only happened twice. **Saturday Rules:** I like to see people I don't see at work during the week. **Affairs to Remember:** Once a year, I do a big fondue party for about 30 people, 15 of whom are the greatest chefs in New York: Charlie Palmer, Alfred Portale, Jean-Georges, Gray Kunz, and on and on like that.

Each recipe serves six.

Salad Meridionale

Pesto:
- 2 large bunches basil, leaves only, washed
- ½ clove garlic, peeled and germ removed
- 1 teaspoon pine nuts, very lightly toasted
- 1 teaspoon finely grated Parmesan cheese
- ½ cup extra-virgin olive oil
- Salt and freshly ground black pepper

Lemon vinaigrette:
- 1 tablespoon lemon juice
- 3 tablespoons extra-virgin olive oil
- Salt and freshly ground black pepper

Salad:
- 1 tablespoon extra-virgin olive oil
- 1 Japanese eggplant, peeled, sliced into ½ inch rounds
- 1 sprig thyme
- 1 clove garlic, crushed
- Salt and freshly ground black pepper
- ½ pound green beans or haricots verts, ends trimmed
- 1 small zucchini, cut into 1½-by-½-inch sticks
- 18 large shrimp (12–14 size), peeled and deveined
- 1 small jar piquillo peppers, cut into ½-inch-wide strips
- 5 tomatoes, seeded and cut into eighths
- 6 radishes, thinly sliced
- 1 small celery heart including leaves, stalks thinly sliced on the bias
- ½ English cucumber, unpeeled, cut into thin 2-inch-long sticks
- 1 large ripe avocado, halved, pitted, peeled, and cut into ½-inch lengthwise slices
- ½ pound mesclun mix, washed and dried
- ¼-pound wedge ricotta salata cheese, thinly sliced
- 12 kalamata olives, pitted and halved
- Small bunch chives, finely sliced

Pesto: Plunge the basil into a pot of boiling salted water, and blanch for 2 minutes. Drain the leaves, run under cold water to cool, and then drain thoroughly.

Place the blanched basil, garlic, pine nuts, Parmesan, salt and pepper to taste, and oil in a food processor, and process until smooth. Transfer to a bowl, pressing a piece of plastic wrap against the surface to cover.

Lemon vinaigrette: Whisk the lemon juice and oil together in a small bowl. Taste and season with salt and pepper.

Salad: Warm the oil in a medium nonstick saucepan over medium-high heat. Add the eggplant, sprig of thyme, and crushed garlic, and cook until the eggplant is tender. Season to taste with salt and pepper, remove the thyme and garlic, and set the eggplant aside on a large sheet pan to cool.

Bring a medium-size saucepan of salted water to a boil. Plunge the green beans into the water, and simmer for 5 minutes. Drain the beans in a colander, and immediately run them under very cold water to stop the cooking. Drain and set aside on the sheet pan. Repeat with the zucchini, reducing the cooking time to 2 minutes.

Bring another medium-size saucepan of salted water to a boil, add the shrimp, and simmer (do not

FOOD STYLING BY RORY TROVATO; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGE: PLATE FROM BARNEYS NEW YORK; FORK FROM AD HOC; TABLECLOTH FROM THE TERENCE CONRAN SHOP. BELOW: TOP PLATE AND NAPKIN FROM ABC CARPET & HOME; BOTTOM PLATE FROM BARNEYS NEW YORK. OPPOSITE PAGE: PLATTER FROM THE TERENCE CONRAN SHOP; BOWL FROM AD HOC.

boil) for 6 to 7 minutes. Drain and set aside.

Set the remaining vegetables on the sheet pan with the cooked vegetables, sprinkle with half the vinaigrette, and season with salt and pepper. Drizzle a large serving platter with a little pesto, and arrange the peppers, eggplant, tomatoes, avocado, green beans, zucchini, radish, celery, and cucumber around the perimeter of the platter. Drizzle a little more pesto over the vegetables. Toss the mesclun greens in a bowl with the remaining vinaigrette, and mound the mesclun in the center of the platter. Place the shrimp, cheese, and olives around the mesclun greens. Sprinkle with chives and a little more pesto. Serve the salad with separate bowls of hard-boiled quail eggs, pesto, and sea salt. ■

GETTING FLAT
Baby fennel, tomatoes, and olives give the roasted John Dory an authentic Provençal flavor.

Alain Ducasse

ALAIN DUCASSE AT THE ESSEX HOUSE

Dream Weekend: *Rien faire.* Doing nothing. When there are no guests at the Bastide de Moustiers, my inn in Provence, I go there and invite friends. It's my country house—which is why I originally bought it. **Chef Shopping:** I love going to flea markets—now I have enough antiques to furnish another hotel. I try not to go somewhere where I'll bump into my clients.

John Dory Provençal

- 3 John Dory, about $1\frac{1}{2}$ to $1\frac{3}{4}$ pounds each (black bass or grouper can be substituted)
- 20 baby fennel
- Extra-virgin olive oil
- Salt and freshly ground white pepper
- $3\frac{1}{2}$ cups chicken stock
- 3 sprigs dried fennel
- 1 bunch basil (half left whole, half finely chopped)
- 3 tomatoes, sliced into rounds
- 1 lemon, thinly sliced
- 4 ounces olive-oil-packed sun-dried tomatoes, halved
- 30 pitted olives
- 5 tablespoons butter

Preheat the oven to 375 degrees.

Clean the fish without removing the head. Trim each fennel to just above the bulb, and wash. Heat about a tablespoon of olive oil into a saucepan, add baby fennel, and season with a little salt and pepper. Add about half of the chicken stock, and cook gently until the stock has reduced.

Put the sprigs of dried fennel on a large oiled baking dish, and scatter the unchopped basil over them. Lay the tomato slices on top, alternating with slices of lemon. Season the John Dory inside and outside with salt and pepper, and place on the bed of vegetables. Pour the remaining chicken stock over the fish, and bake for about 15 minutes, basting with the pan juices regularly. Remove the fish and vegetables to a warm platter, and cover with foil. Strain the cooking juices from the pan, add to a saucepan, and reduce slightly. Add the sun-dried tomatoes and the olives. Return the sauce to a boil; add the cooked fennel, butter, and a little olive oil. Add the remaining chopped basil.

Just before serving, delicately remove the fish's skin. Coat each fillet with the sauce, and drizzle with extra-virgin olive oil.

Green Asparagus With Parmesan Shavings

- 36 green asparagus
- $\frac{1}{4}$ cup coarse salt
- Coarse sea salt and coarse-ground black pepper
- 1 shallot, minced
- 3 tablespoons aged red-wine vinegar
- $\frac{3}{4}$ cup extra-virgin olive oil
- $1\frac{1}{2}$-ounce block Parmesan

WATERMELON MAN Zakarian's spicy African chicken is served with a cooling mixture of watermelon and tomatoes.

Peel the asparagus. Divide into 3 equal bundles and tie with string. Bring a large pot of water to the boil. Add the coarse salt. Place the asparagus bundles in the boiling water, and cook for about 5 minutes, depending on thickness—the asparagus should remain firm. Drain the spears in a colander, and immediately run them under very cold water to stop the cooking. Drain and place on a cloth.

Prepare the vinaigrette in a salad bowl starting with a pinch of salt and pepper. Add the shallot and wine vinegar to the bowl, then stir in the oil until combined. Shave the Parmesan, using a mandoline or a potato peeler, and season.

Reheat the asparagus for a few seconds in boiling water. Strain and place on a kitchen towel. Divide the asparagus among 6 plates, drizzle with the vinaigrette. Sprinkle with the Parmesan shavings and a little coarse-ground black pepper and coarse sea salt. ■

Geoffrey Zakarian

TOWN

Dream Weekend: I love weekends in the city in the summer. Because it's quiet, you can see any movie, and you can walk into any restaurant without reservations. **Secret Weapon**: There's a lot to a pantry. You can make a lot of stuff if you do a great job stocking it. The perfect oils, Spanish canned tuna, and canned mackerel. There's absolutely nothing wrong with prepared food—I don't have to prove to my friends I can cook. **Saturday Rules**: You don't want to talk shop. You just don't. Though eventually, you end up talking about it anyway.

Spicy African Chicken

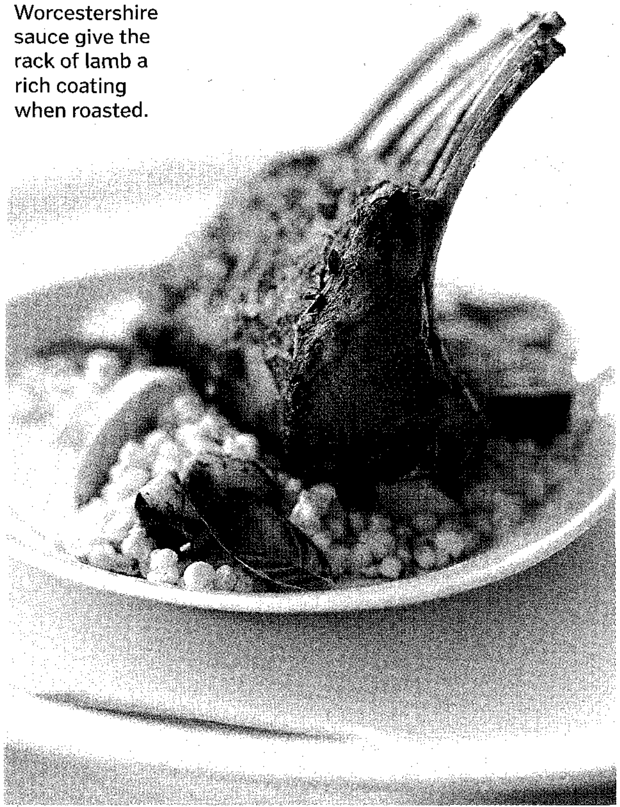
2 4-pound chickens, each cut into 6 to 8 pieces
½ cup Perks Peri-Peri African Heat sauce (available at Stop and Shop and Food Emporium)
½ teaspoon freshly ground black pepper
1 lime
1 small handful of mint
1 small handful of cilantro
Optional: French bread and butter

In a large oven-to-table baking dish, toss the chicken in the Peri-Peri sauce and pepper until it's coated. Cover and place in the refrigerator to marinate overnight.

Preheat the oven to 375 degrees.

Remove chicken from the refrigerator, place directly into the oven, and bake for 1 hour or until done, basting occasionally with the marinade in the pan. Squeeze the lime juice over the chicken just

KETCHUP AS CATCH CAN Dijon mustard, ketchup, and Worcestershire sauce give the rack of lamb a rich coating when roasted.



before serving, and sprinkle with mint and cilantro. Serve in the baking dish, along with buttered, grilled French bread and tomato-and-watermelon salad (recipe below).

Heirloom-Tomato-and-Watermelon Salad

- 6 to 8 ripe heirloom tomatoes, varying in size, at room temperature
- 1 small to medium yellow watermelon (about the size of a cantaloupe)
- 1 small to medium red watermelon (about the size of a cantaloupe)
- ⅛ cup extra-virgin olive oil
- 1 teaspoon cracked coriander seed
- Malden sea salt and cracked black pepper
- 1½ teaspoons finely chopped fresh
- 1½ teaspoons finely chopped Italian parsley

Cut the tomatoes into chunks of varying sizes (about 1 to 1½ inches long). Core watermelons, and chop into cubes of varying sizes (about 1 to 1½ inches).

Combine tomatoes, watermelon, oil, coriander, and salt and pepper in a large bowl, and gently toss, taking care not to bruise the fruit.

Sprinkle with fresh dill and parsley, and serve immediately. ■

Tom Colicchio

CRAFT, GRAMERCY TAVERN

Dream Weekend: I love working in the kitchen at home and asking people to join in and help. You know, grab a knife and chop something. And just really enjoy the table. And usually it involves a few bottles of wine. **Affairs to Remember**: My hot-pepper party. There's a farmer at the Union Square Greenmarket who has just the most incredible peppers. Roasted hot peppers, puréed hot peppers. Braised short ribs with hot peppers, roasted striped bass with hot peppers. And I had to have starch to cool everything off: mashed potatoes, polenta, pasta, and bread. **Dress Code**: On a weekend, especially on a Sunday afternoon, if you have to put a jacket on and go somewhere, that's horrible.

Bruschetta of Clam Ragout With Pancetta

- 6 ounces thinly sliced pancetta (or other unsmoked bacon), cut into ½ inch-by-2-inch strips
- 2 garlic cloves, thinly sliced
- 1 shallot, thinly sliced
- 4 roasted tomato halves, coarsely chopped (sun-dried tomatoes in olive oil can be substituted)
- ¼ cup dry white wine
- 3 dozen Manila or littleneck clams, scrubbed and rinsed
- 4 cups mustard greens, shredded
- 3 or 4 tablespoons extra-virgin olive oil
- ½ loaf peasant bread (or other non-sourdough crusty bread), sliced ¾-inch thick

Place the pancetta in a pot large enough to hold the clams. Sauté over medium-low heat, stirring occasionally, until the pancetta is crisp, about 15 minutes. Remove the pancetta with a slotted spoon, and drain on a plate lined with paper towels. Discard all but about 2 tablespoons of fat. Increase the heat to medium, and add the garlic and shallot. Sauté until fragrant (about 2 minutes), stirring occasionally; then add the roasted tomatoes and cook for about 1 minute more. Add the wine, and allow it to reduce until the pan is almost dry, about 3 minutes.

Add the clams and about ¼ cup water. Cover and cook, stirring occasionally, until the clams open, about 10 minutes. Once opened, remove the clam shells from the pan with a slotted spoon or metal tongs, discarding the shells. Add the clams back into the tomato mixture, and stir in the greens. Cook until the greens are just wilted, about 3 minutes.

While the clams are steaming, brush or drizzle slices of bread with olive oil, and grill or brown them in the oven. Apportion the ragout onto the toasted or grilled bread using a slotted spoon, top with pancetta, and drizzle with oil. Serve immediately. ■

TOAST OF THE TOWN Colicchio's inspired take on Italy's open sandwich.

Cyril Renaud

FLEUR DE SEL

Dream Weekend: We take a boat off Jones Beach in the evening to fish—you can see the sun going down under New York City. **Affairs to Remember:** Once, we re-created *La Grande Bouffe*, that movie where people spend a weekend eating and drinking themselves to death. **The Creative Chef:** After I left La Caravelle, I started painting. Now I'm also doing sculpture—sometimes I melt the metal on the barbecue in the backyard.

Marinated Roasted Rack of Lamb

- 5 tablespoons Dijon mustard
- 2 tablespoons ketchup
- 4 teaspoons Worcestershire sauce
- 1 bunch fresh lemon thyme, leaves finely chopped
- 1 bunch silver thyme, leaves finely chopped
- 3 racks of lamb, French-cut (ask your butcher to do this)

Mix together the mustard, ketchup, and Worcestershire sauce in a bowl, and stir in the lemon and silver thyme until combined. Place the racks of lamb in a roasting pan, and, using a brush, coat the lamb with the marinade. Cover and place in the refrigerator to marinate for at least 2 hours (up to 24 hours), brushing regularly with marinade.

Preheat the oven to 500 degrees.

Heat a little oil in a heavy-bottomed nonstick sauté pan until hot but not smoking. Pan-sear racks of lamb, one at a time, on all sides.

Place the racks in the roasting pan, brush with remaining marinade, and roast in the oven for 12 to 15 minutes, brushing with the marinade several times to create a dark coating, until the internal temperature reads 120 to 125 degrees (for medium rare). Remove from the oven, and allow to rest for 5 to 10 minutes before slicing. Serve with grilled zucchini and fresh corn with baby basil (recipe below).

Grilled Zucchini and Fresh Corn With Baby Basil

- 6 small zucchini and yellow squash
- Fleur de sel and white pepper
- Kernels from 18 very fresh bi-color ears of corn
- 5 tablespoons extra-virgin olive oil
- 1 bunch fresh baby basil
- 2 teaspoons butter

Cut the zucchini in half lengthwise, then make several shallow slashes in each cut side. Season with salt and pepper, and coat all over with olive oil. Barely cook the zucchini on a hot grill pan (do not allow them to get soft). Slice into ½-inch chunks.

Bring 3 tablespoons of water to a boil in a saucepan, and whip in the butter until emulsified. Add the corn, and heat gently (do not bring to a boil; you want the kernels crunchy and barely cooked). Stir in the baby basil, fleur de sel, and pepper. Add the zucchini to the corn, and heat briefly.

Place the salad on a platter, and serve immediately with the lamb. ■

Tom Valenti

OUEST

Dream Weekend: Fishing on the Beaverkill—sometimes we'll find some wild watercress. We cook in the afternoon, and get back on the river toward dusk. **Partying Smart:** It's all about front-loading. Sometimes we put a turkey on the grill. When we come back in three hours, it's done. **Traveling Rations:** We bring cheeses, chopped liver, whitefish salad: They remind us that we do indeed have to return to New York at the end of the weekend.

Crème Fraîche Panna Cotta with Strawberry Purée

- 1½ cups cream
- 1 cup milk
- ½ cup buttermilk (milk can be substituted)
- ½ cup sugar
- 1 vanilla bean, split
- 1 cup crème fraîche
- 1 tablespoon powdered gelatin

Strawberry purée:
- 1 pound ripe strawberries, hulled (raspberries, peaches, or blueberries can be substituted)
- 1 tablespoon sugar or to taste
- 1 teaspoon lemon juice or to taste

Panna cotta: Pour the cream, milk, buttermilk, sugar, and vanilla bean into a saucepan, and bring to a simmer over high heat. Remove from heat and whisk in the crème fraîche. Scrape the vanilla bean to remove remaining seeds. Pour the cream mixture through a strainer and add the gelatin to the hot mixture, stirring until it has dissolved.

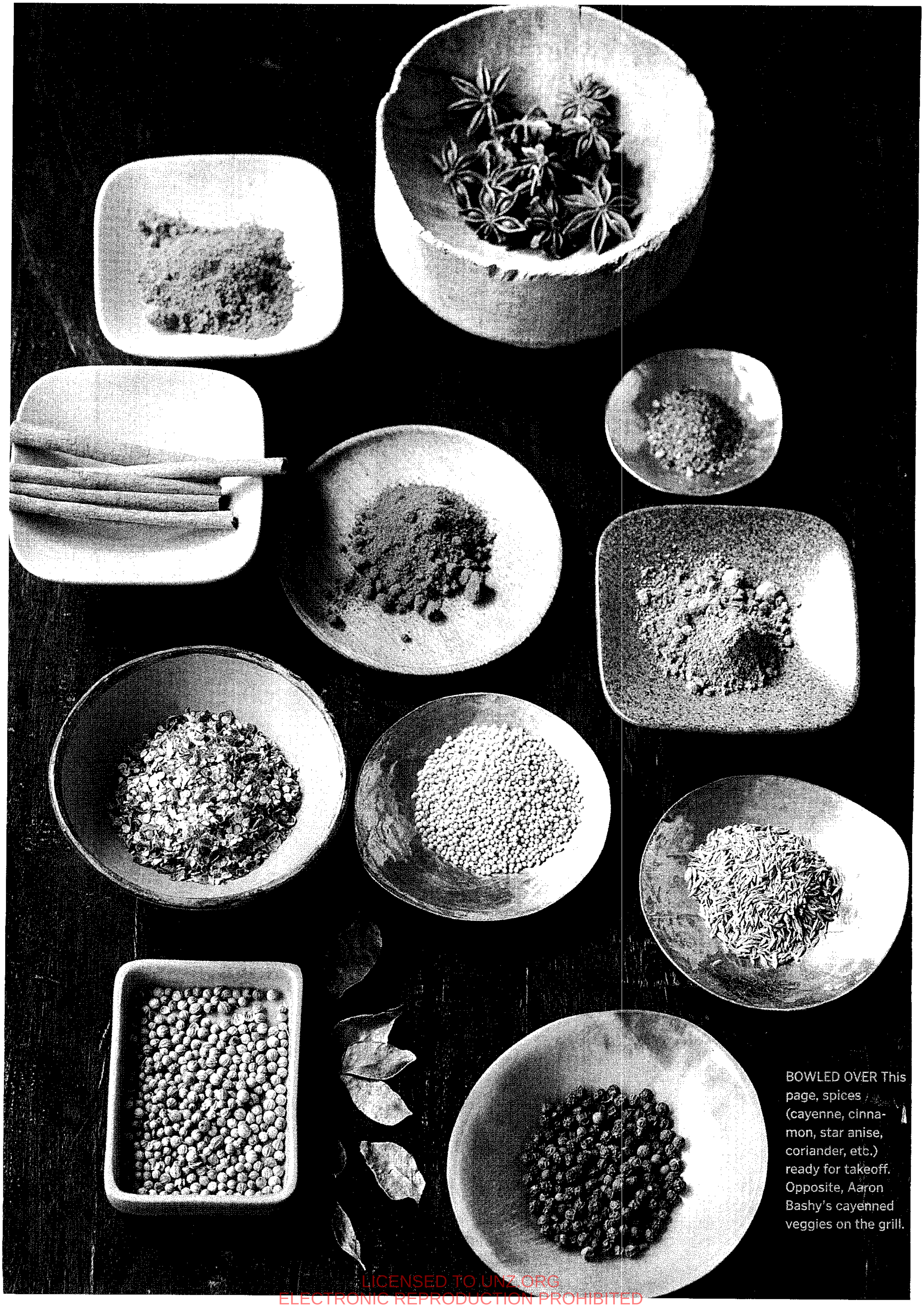
Pour evenly into 6 molds or martini glasses, or into a 1-quart souffle dish. Chill to set for at least 3 hours.

Strawberry purée: Put two thirds of the strawberries in a food processor, and purée until smooth. Add 1 tablespoon of sugar and 1 teaspoon lemon juice, purée again, and, depending on the ripeness of the fruit, adjust sugar and lemon juice to taste. Strain though a fine sieve to remove seeds (optional).

Unmold panna cotta onto a plate, and pour about 2 tablespoons purée around each serving. Garnish with remaining strawberries. ■

OPPOSITE PAGE: TOP LEFT, PLATE FROM AD HOC, LARGE UNDER PLATE FROM BARNEYS NEW YORK; BOTTOM LEFT, DISHES AND TABLECLOTH FROM ABC CARPET & HOME. THIS PAGE: BELOW, SPOONS FROM THE TERENCE CONRAN SHOP, PLATE FROM AD HOC.

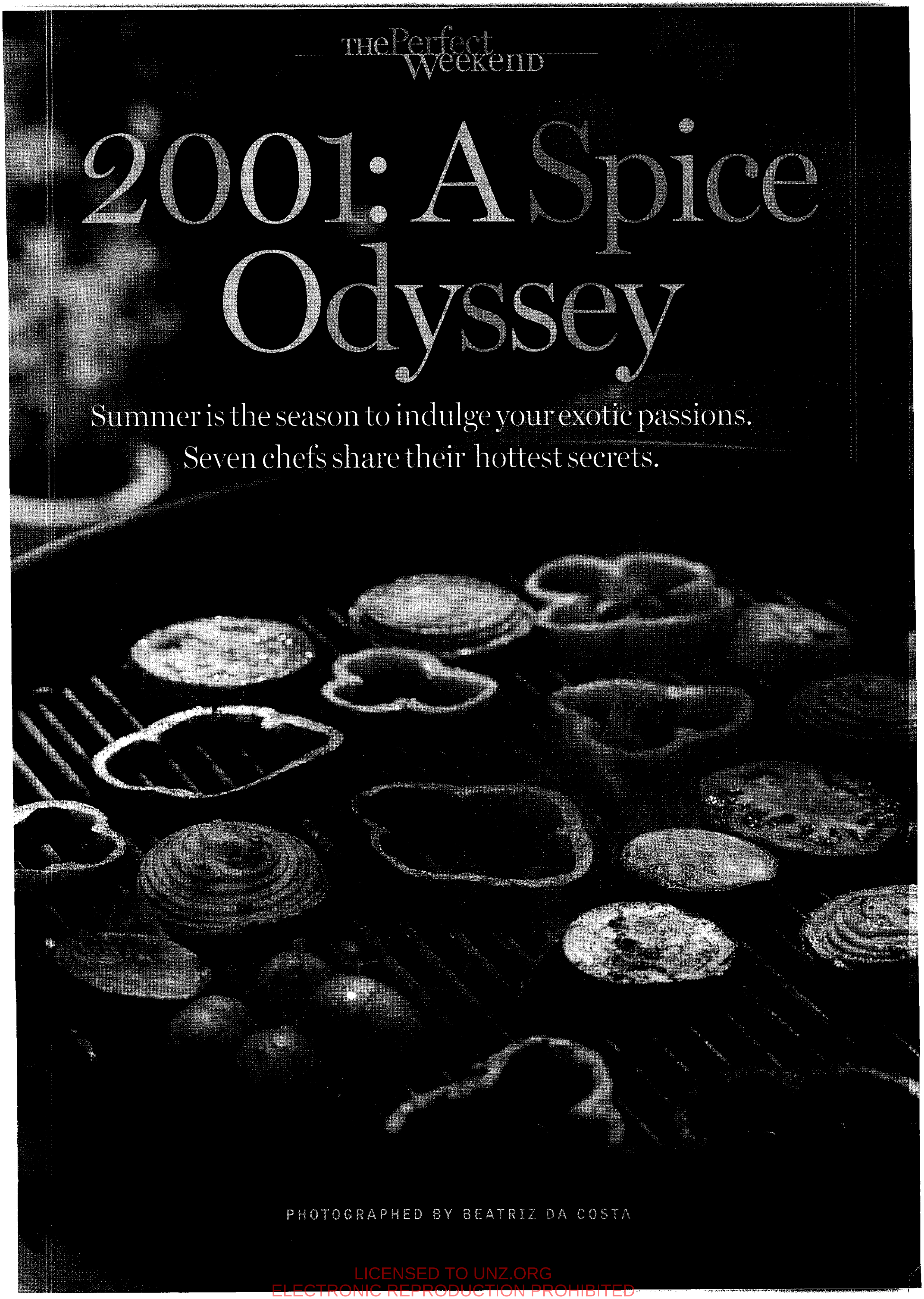
BERRY FINE Valenti's summery vanilla-spiked crème fraîche panna cotta sits in a pool of strawberry purée.



BOWLED OVER This page, spices (cayenne, cinnamon, star anise, coriander, etc.) ready for takeoff. Opposite, Aaron Bashy's cayenned veggies on the grill.

2001: A Spice Odyssey

Summer is the season to indulge your exotic passions.
Seven chefs share their hottest secrets.



PHOTOGRAPHED BY BEATRIZ DA COSTA

When you want to cool off, the experts tell us, you should eat something hot. The notion that spicy food will make you more comfortable instead of less defies logic, like eating a popsicle in a blizzard—but what's logic got to do with it? Your taste buds will tell you what's good. To get you started, we've enlisted seven heat-seeking chefs, not one of whom shies away from spice. And neither will you once you've sampled Anita Lo's skewered shrimp, their chili-pepper burn offset by soothing cucumber gelée. Or Sam Hazen's Korean barbecued tuna over crunchy flash-cooked sprouts. Raji Jallepalli-Reiss takes her tandoori-rubbed quail out of the clay oven and flips it onto the backyard barbecue, and Aaron Bashy reconceives shawarma as an all-vegetable affair with a cayenne kick. Patricia Yeo marinates pork tenderloin in an apple-spice-wine brine, then smokes it over hot coals, while Peter Klein sinks his foil packets of sake-steamed Manila clams right into the embers. Even a burger benefits, as Moha Orchid demonstrates, from a little fire. Is it us, or is it hot in here?

THE Recipes

Each recipe serves six.

Spicy Grilled-Vegetable Shawarma

AARON BASHY
SLATE

Chickpea mayonnaise:
- 2 tablespoons hummus
- 1 cup yogurt
- 1 tablespoon chopped rosemary
- Salt and freshly ground black pepper

Spicy vegetables:
- 2 red onions, cut into ¼-inch-thick rounds (slide a toothpick through each slice to hold rings together)
- 1 red bell pepper, cut into ¼-inch-thick rounds
- 1 green pepper, cut into ¼-inch-thick rounds
- 2 Japanese eggplants, cut into ¼-inch-thick rounds
- 1 beefsteak tomato, cut into ¼-inch-thick rounds
- ½ cup extra-virgin olive oil
- Salt
- 2 teaspoons minced garlic
- 3 tablespoons Mideastern spice mix, plus extra for dusting (recipe below, or available at Kalustyan's, 123 Lexington Avenue, near 28th Street)
- 6 pieces Roghani nan unsweetened pocketless pita (available at Kalustyan's)
- 1 large head Boston butter lettuce, finely shredded

Chickpea mayonnaise: Mix together the hummus and yogurt in a bowl. Stir in the rosemary, and season to taste with salt and pepper, adding a little warm water until the hummus reaches spreading consistency. Set aside to rest for at least one hour before serving, to allow the flavors to develop.

Spicy vegetables: Toss all the sliced vegetables in a bowl with the oil, salt, garlic, and Mideastern spices until the vegetables are coated. Place the vegetables over medium-hot coals, and grill until the vegetables are marked on both sides but still al dente. (Remove from direct heat if they start to burn.)

Remove the vegetables from the grill and place in a large bowl, cover with plastic wrap, and set aside to rest for 20 minutes. This allows the juices to seep out and coat the

ON THE CLAM Peter Klein's sizzling, sake-steamed clams, with chili toast on the side.

vegetables, giving the sandwich more flavor.

Lightly grill the pita on both sides to mark and warm. Spread the chickpea mayo on the pita, lightly season with Mideastern spices, cover with lettuce, and place a mixture of vegetables on top, fold, and eat.

Mideastern Spice Mix

6 cloves
1 tablespoon yellow mustard seed
2 tablespoons cumin
1 tablespoon coriander
⅓ cup (loosely packed) dried curry leaves
2 teaspoons cayenne
1 tablespoon paprika

Roast the cloves, mustard seed, cumin, and coriander seeds in a dry skillet over medium heat for 30 seconds until they begin to give off an aroma. Chop the curry leaves in a coffee grinder, then add all the spices and grind to a powder. Store in an airtight container. Makes about ¼ cup.

Spicy Grill-Steamed Clams

PETER KLEIN
CHOW BAR

¾ cup dry sake or beer
1½ teaspoons minced ginger
1½ teaspoons minced garlic
1 teaspoon crushed red pepper
3 scallions, sliced on the bias
3 pounds Manila clams, washed thoroughly (about 54 clams)
3 tablespoons sweet butter
Garnish:
3 tablespoons chopped cilantro
1½ limes, quartered

Cut three pieces of heavy-duty foil about 12 by 24 inches, and fold each in half to form a square. Fold up the sides of each to form a makeshift pot. Divide the ingredients into thirds. In the bottom of each foil pan, stir together the sake, ginger, garlic, red pepper, and scallions. Top with clams and butter and seal tops of foil. Place the foil packets directly on hot coals, and steam for about 10 to 12 minutes. Remove from heat; open the packets and sprinkle with cilantro. Serve with lime wedges and grilled chili toast (recipe below).

Chili Toast

½ cup olive oil
2 tablespoons hot paprika
1 loaf of crusty bread, cut into ½-inch-thick slices

Whisk together the oil and paprika, and brush mixture on both sides of the bread. Grill on both sides until toasted (about 1 or 2 minutes), and serve with clams.

Quail Rubbed With Tandoori Masala

RAJI JALLEPALLI-REISS
TAMARIND

2 tablespoons tandoori powder
4 tablespoons yogurt
4 tablespoons olive oil
1 teaspoon crushed gingerroot
1 teaspoon crushed garlic
1 teaspoon cayenne pepper
6 semi-boneless quail
Salt

Mix together the tandoori powder, yogurt, oil, ginger, garlic, and cayenne pepper in a bowl. Place the quail in a Ziploc bag, add the tandoori paste, and rub into the quail. Set in the refrigerator to marinate for at least 6 hours.

Season the quail with salt, and grill near but not over hot coals for about 2 to 2½ minutes per side. Serve with a vegetable biryani.

Spice-Smoked Pork Tenderloin

FROM PATRICIA YEO OF AZ

1 cup white wine
8 star anise
4 sticks cinnamon
¼ cup black peppercorns
4 bay leaves
1 cup apple juice
3 cups salt
1 cup light brown sugar
1 onion, thinly sliced
2 pork tenderloins (1 pound each)
1 tablespoon olive oil

Simmer the wine, spices, and bay leaves in a small heavy-bottomed saucepan over medium heat for half an hour, weighing the spices down with a small saucer to keep them fully submerged. Strain off the spices, returning the spiced wine to the saucepan and reserving the spices, wrapping them to keep them wet.

Add the apple juice, ½ cup of the salt, and the brown sugar to the spiced wine in the saucepan, and bring to a boil. Remove from heat, and allow to cool. Add the sliced onion. Place the pork tenderloins and the apple-and-spiced-wine marinade in a plastic Ziploc bag, and allow to brine for at least 4 hours in the refrigerator.

Cover the bottom of an aluminum roasting pan with the remaining salt, and sprinkle the wet spices over the top. Place the roasting pan in the center of the medium-hot coals. Keep a spray bottle of water handy to wet down the spices (don't allow the spices to dry out; if they start to burn, they will give the pork a smoky flavor rather than a spicy one). Dry each tenderloin, brush with oil, and place directly on top of the spices. Replace the lid on the grill, close the holes, and cook the tenderloins for about 7 minutes on each side. Remove from the grill when their internal temperature reaches 140 degrees. Slice the pork tenderloin, and serve with apple-cranberry chutney, sweet-potato purée, or sliced beefsteak red and yellow tomatoes layered with red onion. Scatter with parsley and crumbled Stilton.

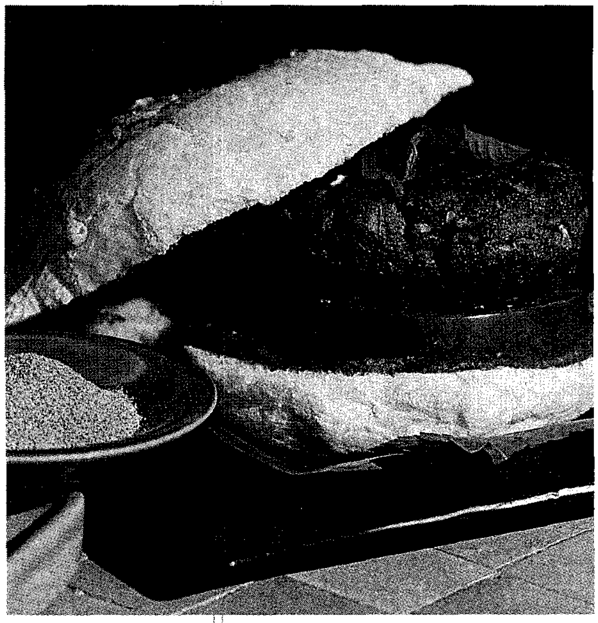
Moroccan Burger

MOHA ORCHID
COOKIES & COUSCOUS

3 pounds lean ground beef (ground lamb can be substituted)
½ cup finely diced Spanish onion
¼ cup chopped cilantro
1 tablespoon ground cumin

PISTOL PITA
Bashy's vegetable shawarma, served here with chickpea mayonnaise, *wrapped in grilled* pita bread.

FOOD STYLING BY RORI TROVATO; PROP STYLING BY PHILIPPA BRATHWAITE.
PREVIOUS PAGES: LEFT, SAUCERS FROM DEAN & DELUCA, TABLE FROM CHELSEA GARDEN CENTER; RIGHT, WEBER GRILL FROM GRACIOUS HOME. OPPOSITE: TABLE, PLATE, AND BOWL FROM APARTMENT 48. THIS PAGE: SARONG FROM APARTMENT 48; NAPKIN FROM TAKASHIMAYA.



1 teaspoon chili powder
1 clove garlic, minced
Pinch cayenne
1 teaspoon salt
½ teaspoon freshly ground black pepper
Harissa (available from Kalustyan's, 123 Lexington Avenue, near 28th Street)
1 loaf ciabatta bread or 6 Portuguese rolls
12 tomato slices
Handful of mesclun

Mix the beef in a large bowl with the onion, cilantro, cumin, chili powder, garlic, cayenne, salt, and pepper. Allow to rest for 10 minutes in the refrigerator. Divide the meat into 6 equal portions, and shape into 4-inch burgers.

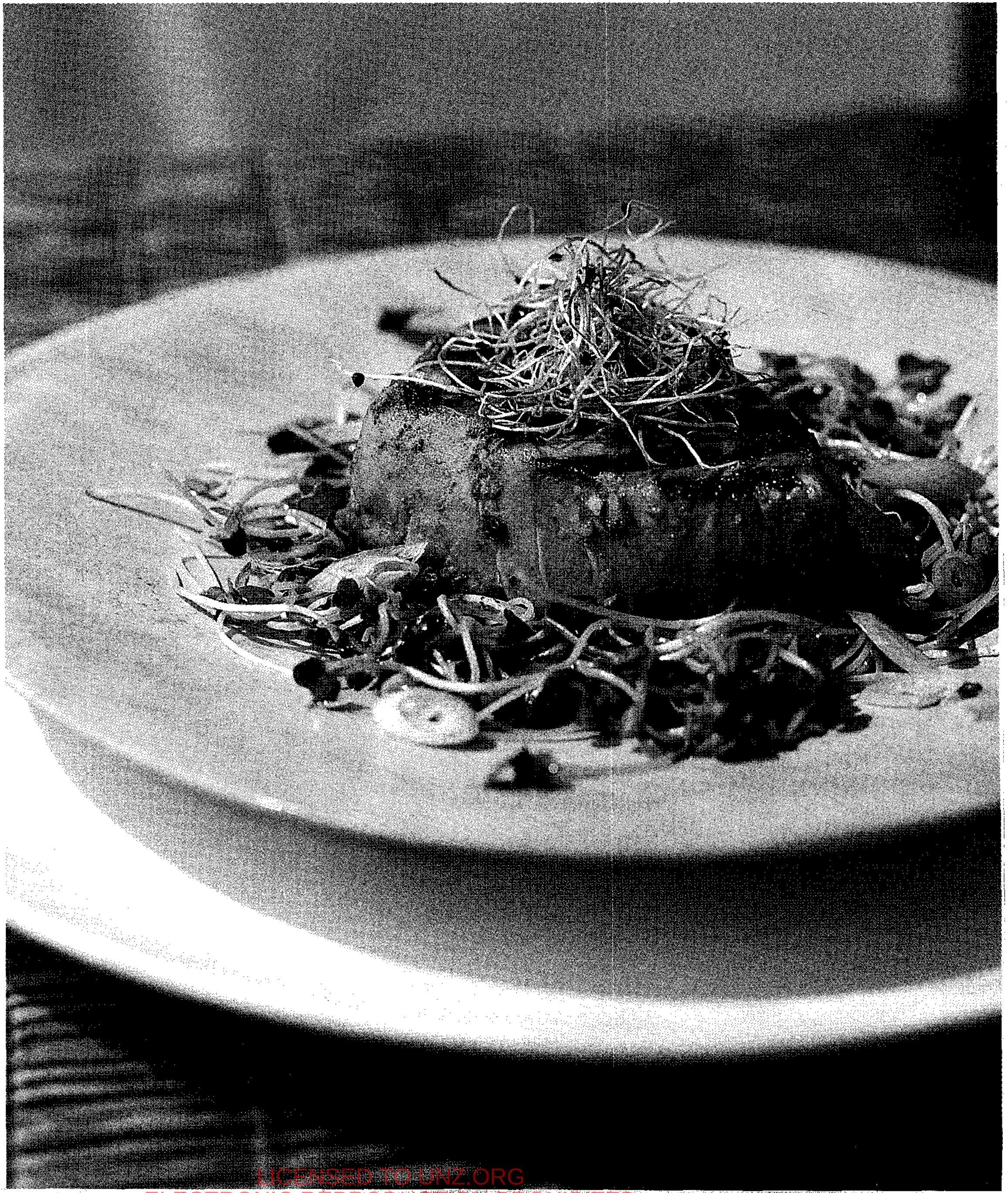
Place the burgers over hot coals and grill, turning once, until medium rare, about 3 minutes per side. Spread harissa on the cut side of each bun, and layer the bun with tomato, burger, another slice of tomato, and a little mesclun on top.

Korean Barbecued Tuna With Stir-fried Bean Sprouts

SAM HAZEN
TAO

6 6-ounce steaks thick-cut top-grade tuna, cut into 1½-by-3-inch pieces
Korean-barbecue marinade:
1½ cups soy sauce
1 cup rice vinegar
½ cup sugar
½ cup chopped garlic
1 tablespoon sambal oleck (Thai chili

BUN IN THE SUN Above, Moha Orchid's Moroccan burger, served here with harissa, tomato, and mesclun. Right, Sam Hazen's Korean barbecued tuna with a garnish of flash-cooked bean sprouts.



TOP: SPICE DISHES FROM DEAN & DELUCA, TABLE FROM CHELSEA GARDEN CENTER. RIGHT: PLATES AND PLACE MAT FROM APARTMENT 48. OPPOSITE: PLACE MAT FROM BANANA REPUBLIC.

- paste; available at Adriana's Caravan, in Grand Central Market)
- 1 tablespoon Chinese five-spice powder

Bean sprouts:

- 1½ tablespoons dark sesame oil
- 6 tablespoons thinly sliced garlic
- 1½ pounds bean sprouts
- 3 tablespoons soy sauce
- 3 tablespoons rice vinegar
- 2 teaspoons sugar
- 3 tablespoons thinly sliced scallions

Marinade: Whisk together all ingredients for the marinade, and pour over the tuna steaks in a Ziploc bag. Allow to marinate for 6 to 8 hours in the refrigerator. Remove the tuna from the marinade, drain, and grill over hot coals for 3 to 4 minutes per side (for rare to medium rare).

Bean sprouts: Heat the oil in a sauté or stir-fry pan over medium heat. Add the garlic, and cook for 1 to 2 minutes. Add the bean sprouts, and toss quickly. Add the soy sauce, vinegar, and sugar, and toss them together quickly. Place on individual plates, and top with the grilled tuna steaks. Garnish with scallions.

Grilled Spicy Shrimp With Cucumber Gelée

ANITA LO
ANNISA

- 1 clove garlic, finely chopped
- 1 teaspoon sugar
- 1 tablespoon lemon juice
- ½ teaspoon yuzu juice (available at Katagiri, 244 East 59th Street, or other Japanese markets)
- 1 tablespoon soy oil or other unflavored oil
- ½ teaspoon soy sauce
- ½ to 1 tablespoons sichimi togarashi (Japanese seven-spice chili powder; available at Katagiri)
- 18 pieces jumbo shrimp, peeled and deveined
- 4 12-ounce cucumbers
- 1½ teaspoons gelatin
- Salt and freshly ground black pepper
- 2 tablespoons wasabi tobbiko (green flying-fish roe with horseradish; available at Katagiri)
- 6 bamboo skewers

In a bowl, mix together the garlic, sugar, lemon juice, yuzu juice, oil, soy sauce, and togarashi. Add the shrimp and stir to coat evenly. For best results, allow to marinate for several hours in the refrigerator.

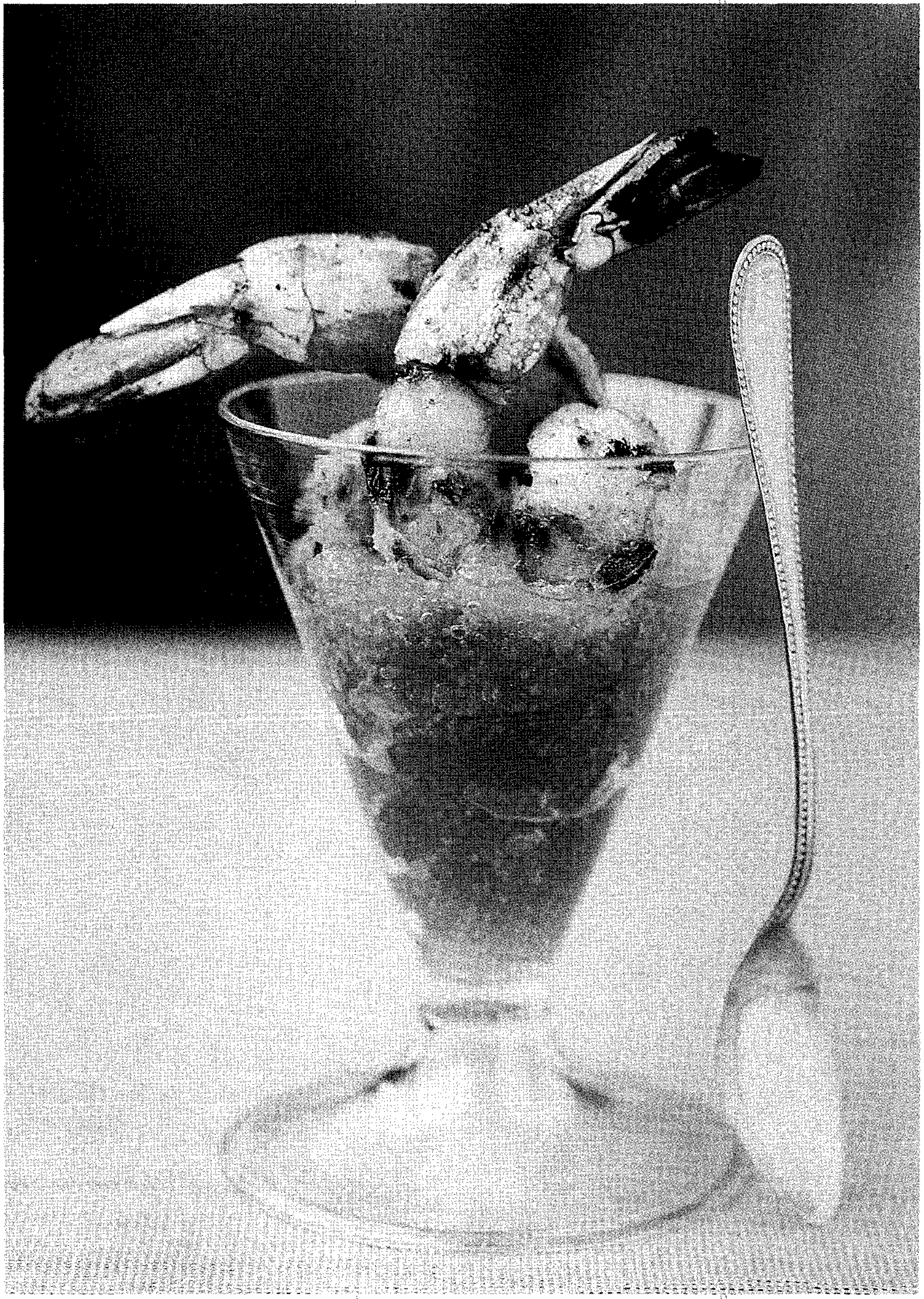
Grate the cucumbers, leaving the peel on, and strain through a fine sieve. Discard the solids. (There should be about 2 cups of juice.)

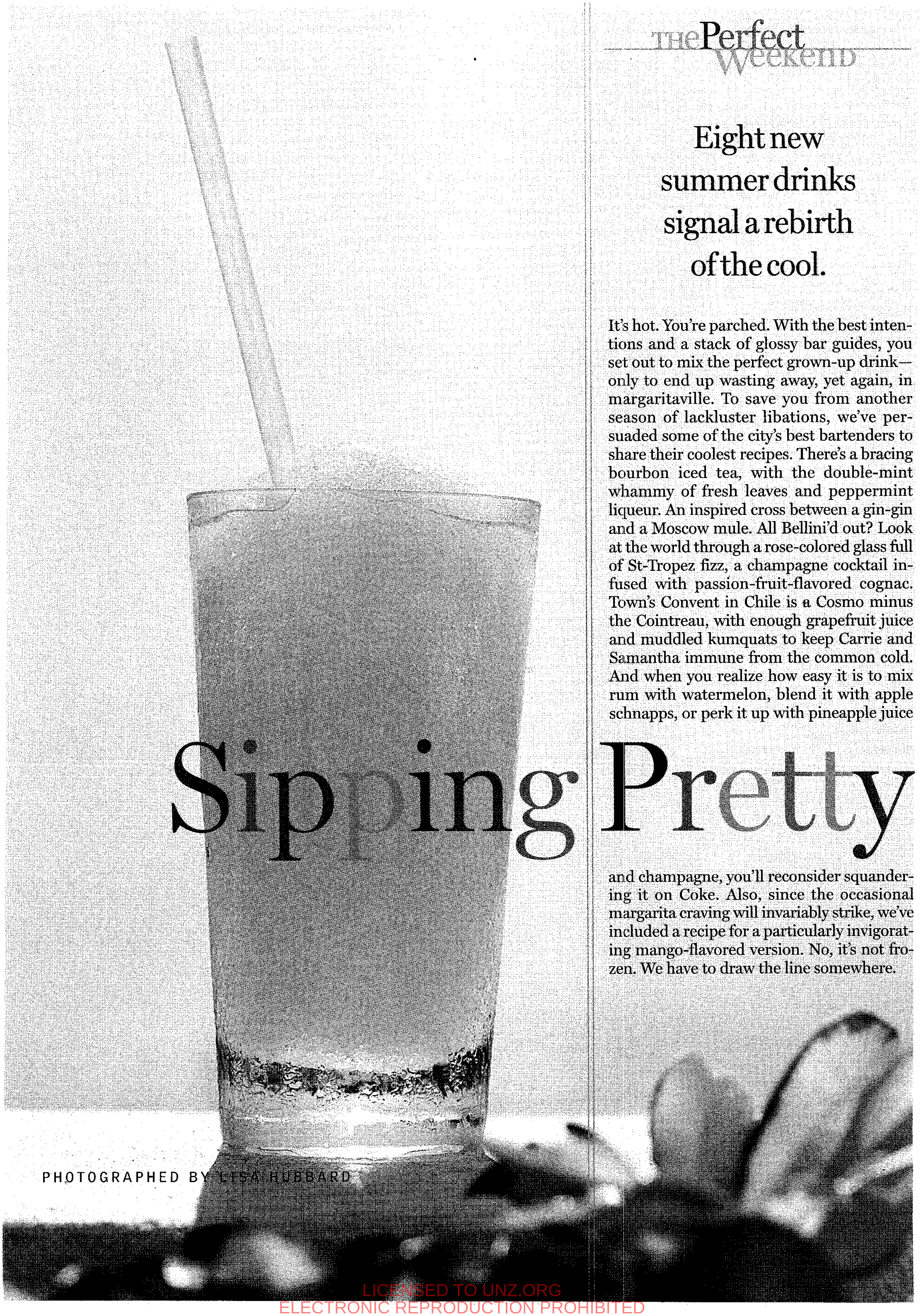
In the meantime, mix the gelatin in a bowl with 1 to 2 teaspoons water, and allow to sit for a few minutes until a soft translucent mass forms.

Heat ½ cup of the cucumber juice until almost boiling, and pour over the gelatin. Stir until the gelatin has completely melted. Add the remaining cucumber juice, stirring continuously. Season lightly to taste with salt, and refrigerate. Stir every 20 minutes or so until a soft jelly forms. Stir in the wasabi tobbiko, to suspend the eggs in the jelly. Scoop into serving dishes, and return to the refrigerator to set completely.

Just before cooking the shrimp, season with salt and pepper on both sides, and thread 3 shrimp onto each skewer. Place on an oiled rack set over medium-hot coals and grill for about 1 minute on each side, or until the shrimp have taken on a little color but have not begun to burn. Serve the shrimp with small bowls of the cucumber gelée.

WARMING TREND Anita Lo's grilled spicy shrimp, nestled in a cup of cucumber gelée.



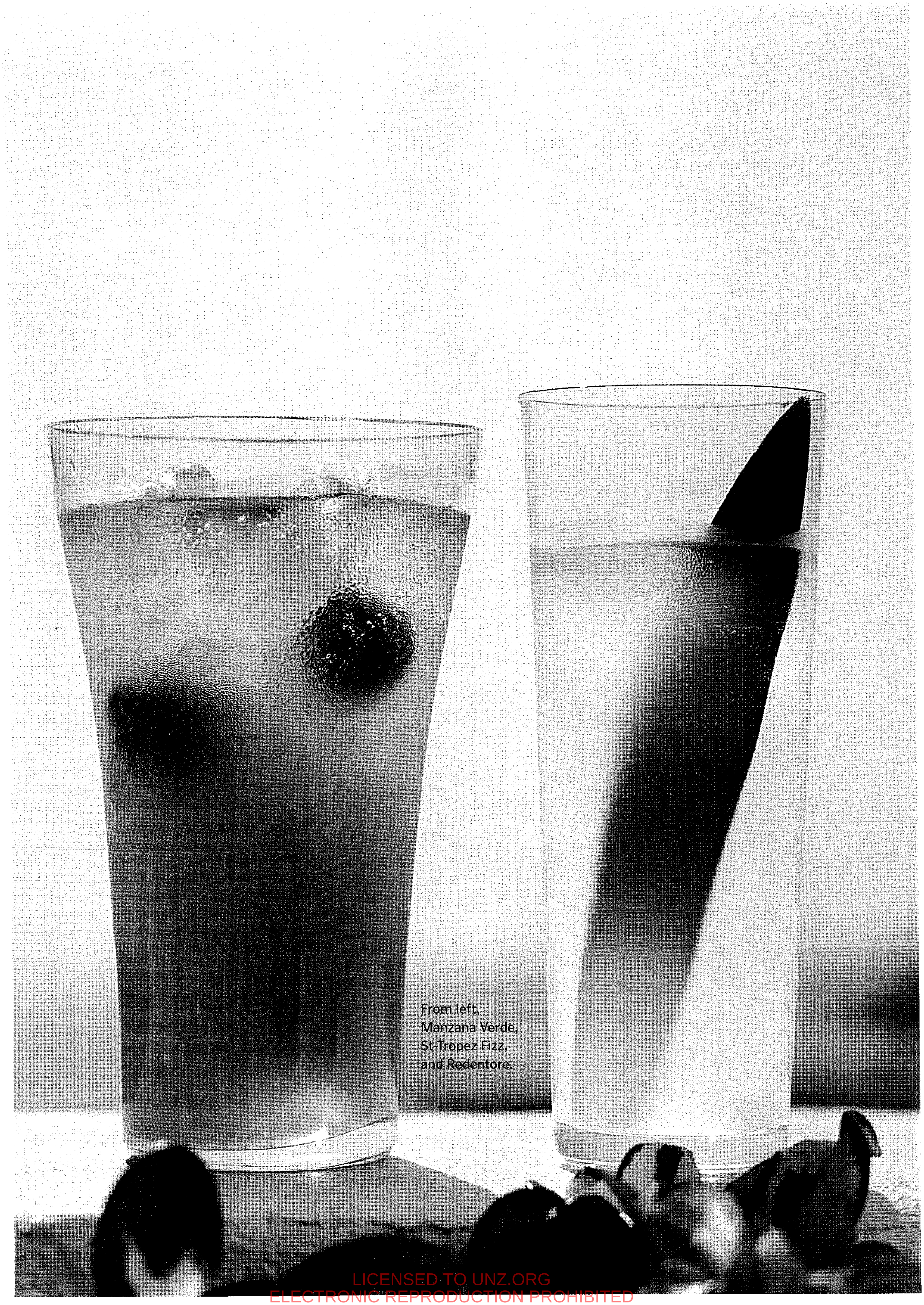


Sipping Pretty

Eight new summer drinks signal a rebirth of the cool.

It's hot. You're parched. With the best intentions and a stack of glossy bar guides, you set out to mix the perfect grown-up drink—only to end up wasting away, yet again, in margaritaville. To save you from another season of lackluster libations, we've persuaded some of the city's best bartenders to share their coolest recipes. There's a bracing bourbon iced tea, with the double-mint whammy of fresh leaves and peppermint liqueur. An inspired cross between a gin-gin and a Moscow mule. All Bellini'd out? Look at the world through a rose-colored glass full of St-Tropez fizz, a champagne cocktail infused with passion-fruit-flavored cognac. Town's Convent in Chile is a Cosmo minus the Cointreau, with enough grapefruit juice and muddled kumquats to keep Carrie and Samantha immune from the common cold. And when you realize how easy it is to mix rum with watermelon, blend it with apple schnapps, or perk it up with pineapple juice and champagne, you'll reconsider squandering it on Coke. Also, since the occasional margarita craving will invariably strike, we've included a recipe for a particularly invigorating mango-flavored version. No, it's not frozen. We have to draw the line somewhere.

PHOTOGRAPHED BY LISA HUBBARD



From left, Manzana Verde, St-Tropez Fizz, and Redentore.

FOOD STYLING BY ROBERT SIEGMANN; PROP STYLING BY PHILIPPA BRATHWAITE. PHOTOGRAPHED AT THE HOTEL AND THE PARK CENTRAL HOTEL, MIAMI BEACH.

PREVIOUS PAGE: FROM LEFT, GLASSES FROM THE TERENCE CONRAN SHOP AND BROADWAY PANHANDLER.

THE Recipes

Manzana Verde Daiquiri

BOB ASKINS
CHICAMA

- 1 ounce Bacardi Limón
- 3 ounces De Kuyper Sour Apple
- ¾ ounce fresh lime juice
- 1 ounce simple syrup
- 1 cup ice
- Garnish: Thin slice of apple

Place all the ingredients in a blender, and blend until smooth. Serve immediately in a 10-ounce hurricane glass, garnished with an apple slice.

Redentore

CLAUDIO BERTONI
VILLARD BAR AND LOUNGE

- 2 ounces pineapple juice
- 1 ounce light rum
- 3 ounces champagne
- Garnish: Pineapple leaf

Fill a highball glass with ice. Add juice and rum, and top with chilled champagne. Garnish with a pineapple leaf.

St-Tropez Fizz

AUDREY SAUNDERS
BEACON

- ¾ ounce Alizé Red Passion liqueur
- ¾ ounce Alizé cognac
- ¼ ounce Cointreau
- ½ ounce lemon juice
- ½ ounce simple syrup
- 1½ to 2 ounces champagne
- Garnish: Raspberries

Pour the first five ingredients into a mixing glass, and shake well. Strain into a tall glass half-filled with ice. Top with champagne. Garnish with raspberries.

Bourbon Minted Tea

AUDREY SAUNDERS
BEACON

- ½ ounce lemon juice
- ¾ ounce simple syrup
- ¼ ounce Branca Menta
- ¾ ounce Maker's Mark bourbon
- 5 ounces Arizona iced tea
- Garnish: Mint sprig

Place the lemon juice, syrup, Branca Menta, and bourbon in a mixing glass, and shake well. Pour into a large glass filled with ice, top with the tea, and garnish with mint.

Convent in Chile

MAX GIORDANI
TOWN

- 2 kumquats
- 1½ ounces Charbay Ruby Red Grapefruit vodka
- ½ ounce fresh lime juice
- ½ ounce red-grapefruit juice
- ½ ounce cranberry juice
- Dash simple syrup
- Garnish: Sliced kumquats

Muddle (mash) the kumquats by pounding them with a wooden spoon in a rocks glass. Fill the glass with ice. Add vodka; lime, grapefruit, and cranberry juices; and simple syrup. Pour into a shaker. Shake well, and return to glass. Garnish with kumquats.

Rum Rita

JAMIE MULHOLLAND
LOTUS

- 2 2-inch cubes watermelon
- ½ ounce simple syrup
- 2 ounces Bacardi Límon
- 1 ounce triple sec
- ½ ounce Rose's lime juice
- ½ ounce sour mix
- Garnish: ½ lime

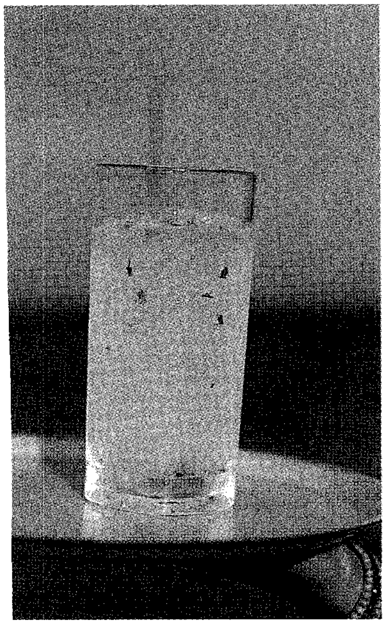
Muddle the watermelon in a mixing glass with the simple syrup until flesh is smashed and liquid. Add the rum, triple sec, and Rose's lime juice; add ice; and shake well. Strain into an ice-filled highball. Top with sour mix, and garnish with half a lime.

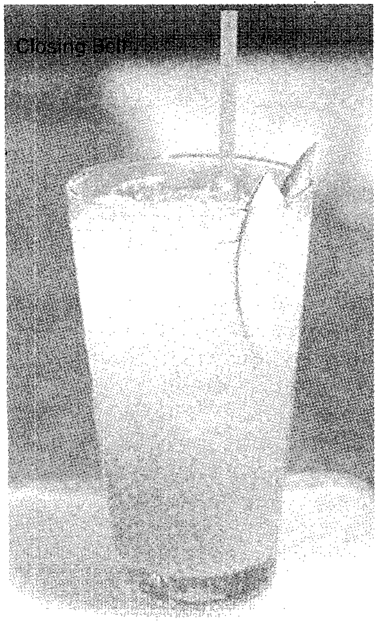
Gin-Gin Mule

AUDREY SAUNDERS
BEACON

- ¾ ounce lime juice
- 1 ounce simple syrup (or 1 teaspoon superfine granulated sugar)

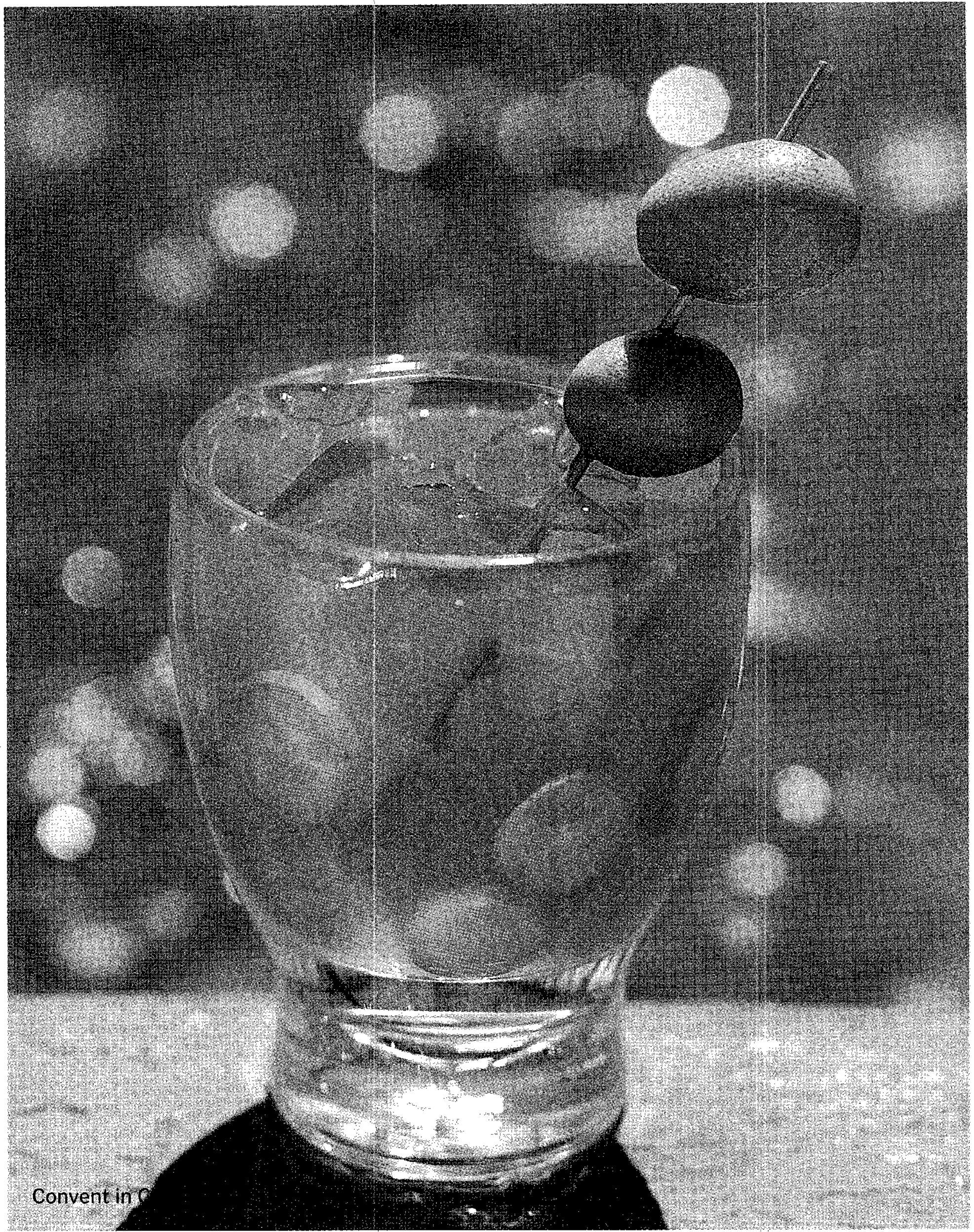
Bourbon Minted Tea.





Closing Bell.

Rum Rita.



Convent in C

8 to 10 mint leaves, chopped
2 ounces ginger beer
1½ ounces Tanqueray gin
Garnish: sprig of mint

Muddle the lime juice, simple syrup, and mint leaves together in the bottom of a mixing glass. Add ginger beer and gin. Shake well. Pour into a highball glass filled with ice, and top with additional ginger beer and a sprig of mint.

Closing Bell

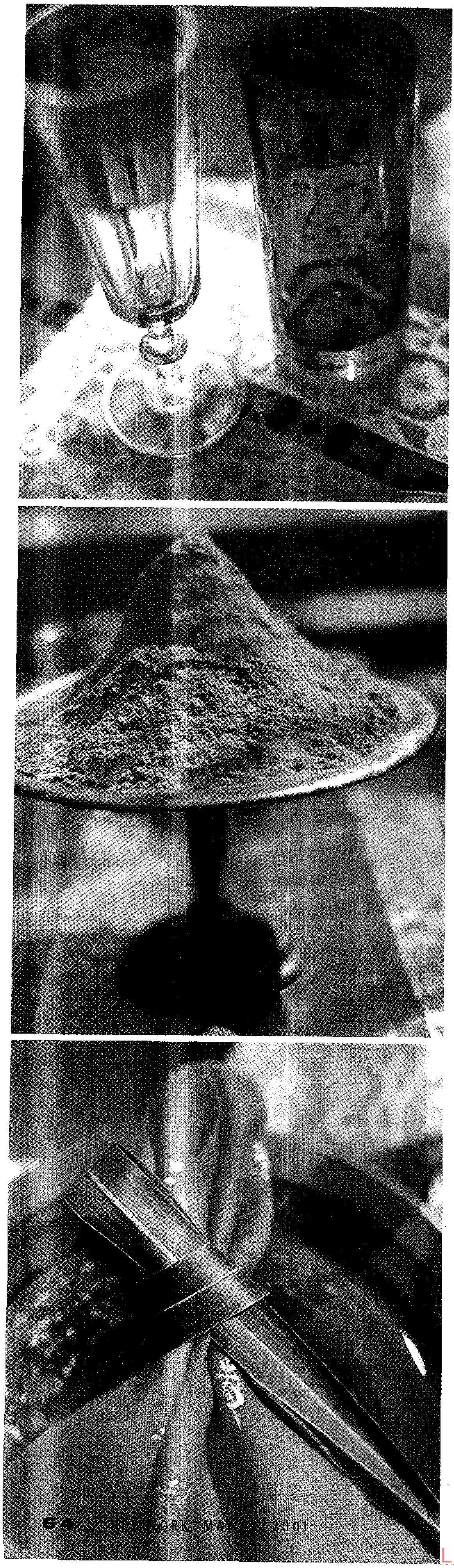
BILL O'DONNELL
WALL STREET KITCHEN & BAR

1 lime wedge
Sugar for garnish
1½ ounces Don Julio tequila
½ ounce triple sec
Dash lime juice
1 ounce mango purée
Dash simple syrup
Dash Grand Marnier
1 ounce sour mix
Dash tonic water

Rub the rim of a tall glass with rind of lime, and dip the rim in granulated sugar to coat. Pour the tequila, triple sec, lime juice, purée, syrup, Grand Marnier, and sour mix into a shaker, and shake well. Fill the glass with ice, strain the shaker's contents into the glass, and top with tonic water.

To make simple syrup: Combine 1 cup granulated sugar and 1 cup water in a saucepan. Bring the mixture to a boil for a few seconds. Set aside to cool.
Note: One fluid ounce equals two tablespoons.

ABOVE: PLASTIC GLASS FROM BROADWAY PANHANDLER; LEFT, BOTTOM: GLASS FROM AD HOC; LEFT, CENTER: GLASS FROM RESTORATION HARDWARE, GLASS TRAY FROM DEAN & DELUCA. OPPOSITE PAGE: GLASS FROM THE TERENCE CONRAN SHOP.



The Hot Set

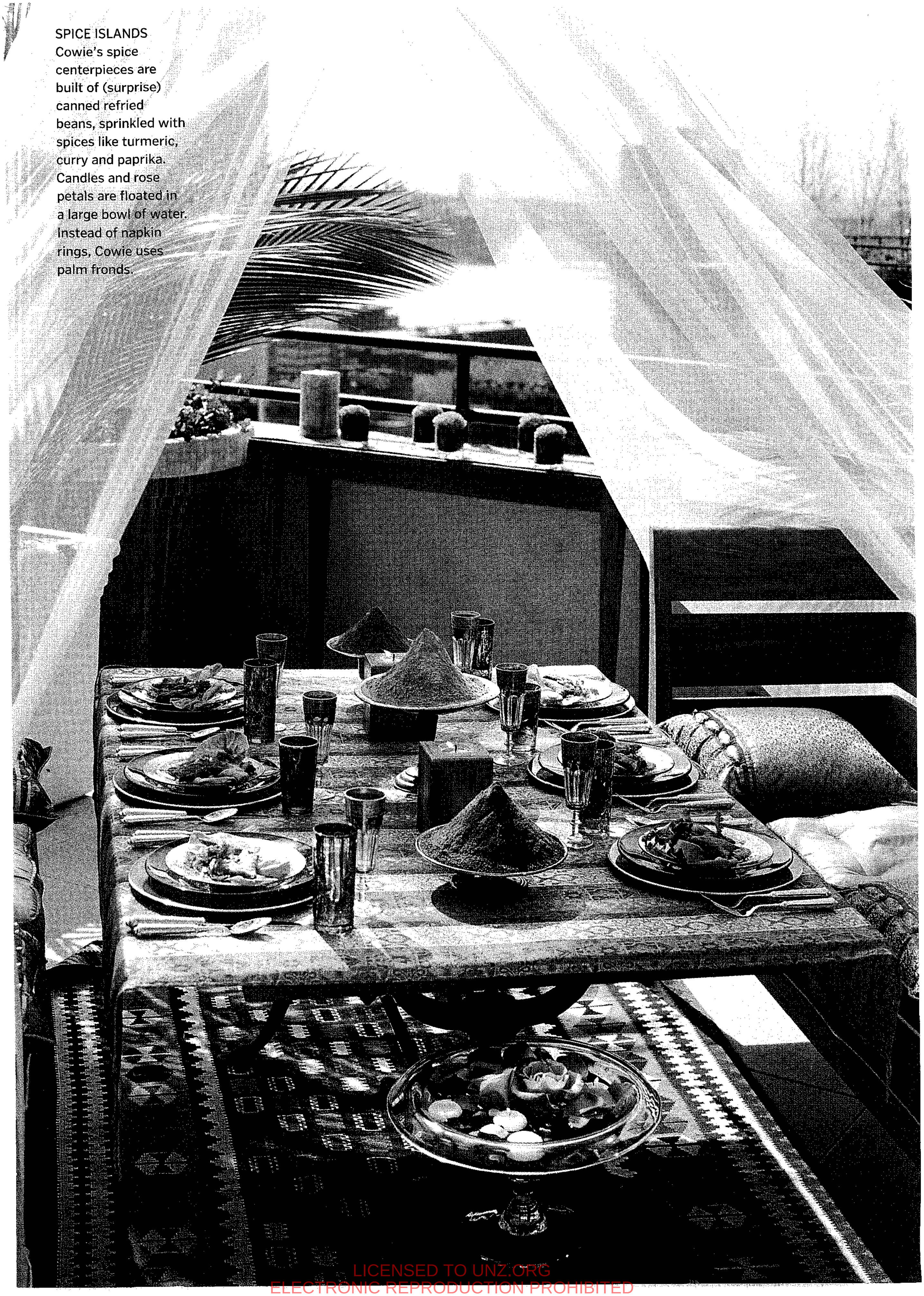
Master party planner Colin Cowie shops the city for housewares—and rewrites the rules of the summer table.

"What Imelda Marcos is to shoes," says Colin Cowie, with typical theatrical hyperbole, "I am to tabletops." But while the statement may not be entirely accurate—Marcos, after all, didn't create the shoes—it does begin to capture Cowie's entertaining (in two senses) virtuosity. Another Cowie role model is Martha Stewart—he's followed her career arc, from caterer to author to multimedia mogul. In other ways, however, the two inhabit different universes. Where Stewart never strays far from her Yankee roots, Cowie's style (seen most famously in weddings and parties for the likes of Jerry Seinfeld and Elton John, among many others, as well as on his show "Everyday Elegance," on AMC) is unstintingly eclectic, unabashedly romantic. "It's all about mixing, not about matching," he says. "Being innovative, looking for the unusual, and not just going for the expensive cut flowers."

For this issue, Cowie created a trio of summertime tables—a full weekend's worth of entertaining—using dishes, silverware, and housewares readily available at New York City stores. For dinner, Cowie mixed Indian accents (mounds of spices on the table, rugs underfoot) and a billowing mosquito net that serves to create a sense of intimacy and also happens—clever man, that Colin Cowie—to protect against mosquitoes. For a picnic lunch on the grass, Cowie lets the sylvan setting speak for itself, with woven mats and baskets keeping things just civilized enough. His brunch table is jazzy and casual, a refreshing improvisation in turquoise and lime green. Cowie advises, however, that you don't try re-creating these tables at home—it's so much more fun to design your own.

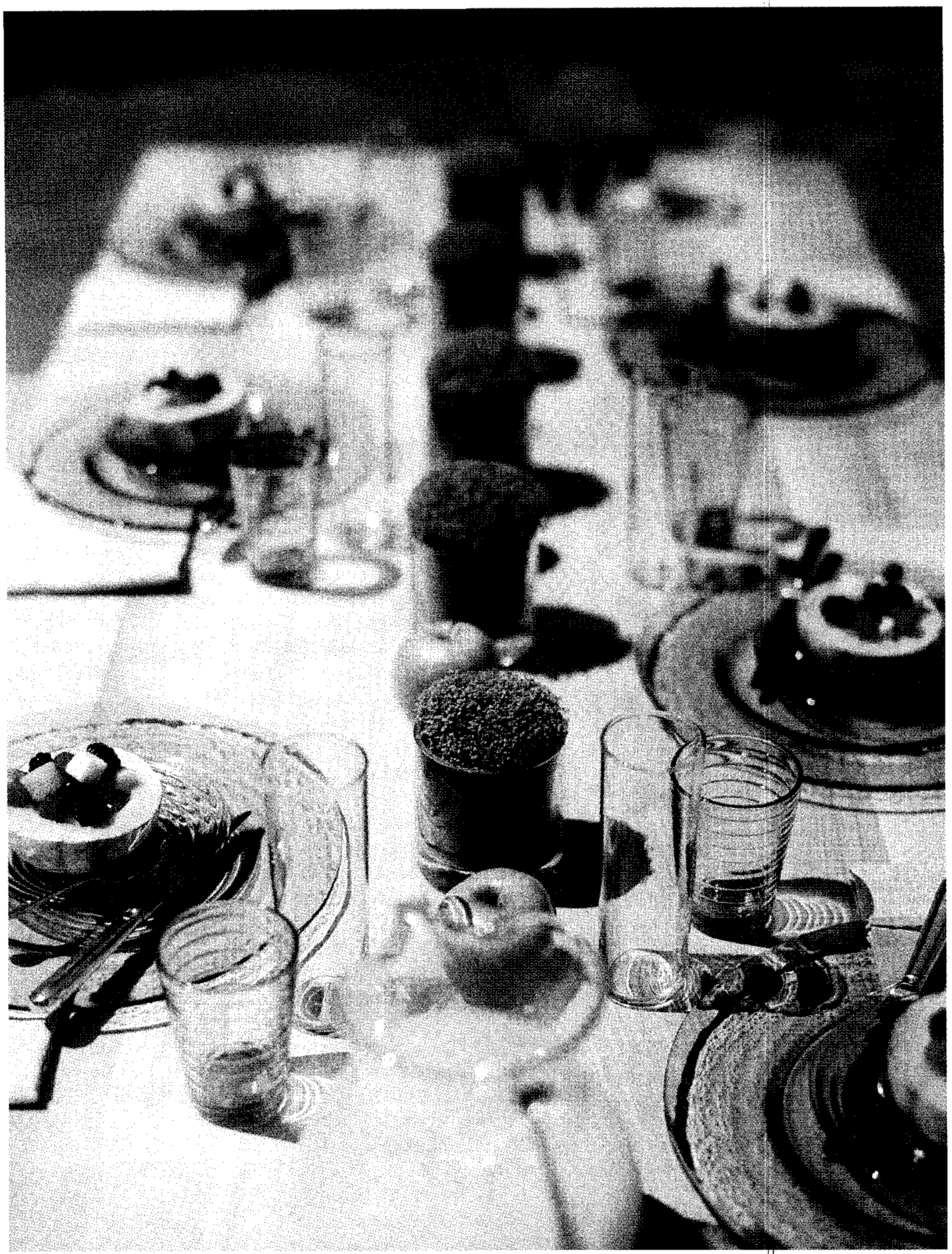
PHOTOGRAPHED ON THE HUDSON HOTEL PENTHOUSE TERRACE. WINEGLASSES, CUSHIONS, AND RUG FROM ABC CARPET & HOME; TUMBLERS, NAPKINS, SALAD PLATES, AND SIDE-TABLE RUNNER FROM BARNEYS NEW YORK; DINNER PLATES FROM TIFFANY & CO.; CHARGER AND FLATWARE FROM MACY'S AND BLOOMINGDALE'S; PISTACHIO CANDLES AND GLASS COMPOTE FROM CRATE & BARREL; FLOATING CANDLES FROM BED BATH & BEYOND; TABLE LINEN FABRIC FROM RESOURCE ONE, LOS ANGELES; MOSQUITO NET FROM PIER 1 IMPORTS.

PHOTOGRAPHED BY QUENTIN BACON



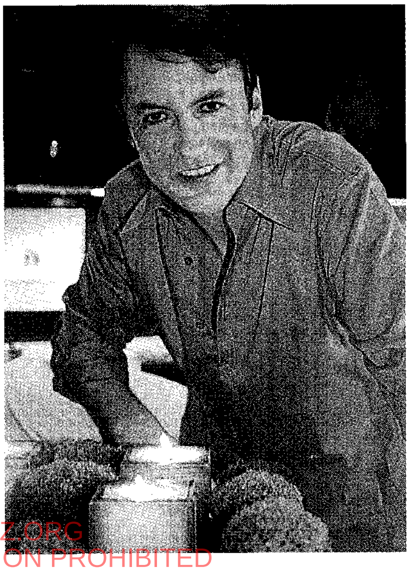
SPICE ISLANDS Cowie's spice centerpieces are built of (surprise) canned refried beans, sprinkled with spices like turmeric, curry and paprika. Candles and rose petals are floated in a large bowl of water. Instead of napkin rings, Cowie uses palm fronds.

BASKET CASES
Inexpensive wicker baskets serve as place settings, keeping lunch on the lap.



Photographed in the Bronx at the New York Botanical Garden. This page: Right, table, blue plates, and blue tumblers from the Terence Conran Shop; pitcher, chargers, napkins, and green glasses from Crate & Barrel; flatware from Bloomingdale's; glass plant containers from Macy's and Bloomingdale's; Irish Moss plants from C & M Farms INC.

Below, wooden tray from Global Table; red glasses, black casserole, and black plates from the Terence Conran Shop; bamboo mats from West Third St. Bazaar. Opposite page: Wicker baskets, napkins and red plates from Barneys New York; napkin rings from Bloomingdale's.



SMART SET
The settings are arranged off center, adding rhythm to the table, and making it easier to talk to two people. Cowie (near left) uses Granny Smith apples and pots of Irish moss to add green—on a budget.

Photograph: bottom right, Robert Zash.

Party Politics

How do you spike a melon, soothe with music, and impress an investor? The city's top social darlings solve your most difficult entertaining dilemmas. By Ben Kaplan

Jamie Oliver, HOST, THE NAKED CHEF

A summer-entertaining tip, please. If you're having a lot of people, do one-pot cooking, like Mexican chili or a nice curry. Spicy things always go off.

How about a drinking tip? I get a watermelon, cut a small hole in it, stick a funnel in the top, and pour in half a bottle of Absolut. I feed it vodka for three days. Then at 11 P.M., when the party is kicking, cut it into big smiley faces—it makes a good party bloody fantastic in fifteen minutes.

Your drinking tip sounds better than your cooking one. Okay, my secret bondage salmon recipe: Get a six-pound salmon, stuff it with herbs inside and out—fennel, parsley, basil, mint, salt, pepper, and sliced lemons—and wrap it with newspaper that's been soaked with beer. Throw it on some coals—since the paper is wet, it goes black, and instead of just grilled salmon, it's also smoked. Wicked.

David Rockwell, ARCHITECT

Where do you entertain on weekends? At my home in New Paltz. Jim Fowler, Johnny Carson's old animal trainer, is a neighbor and brings over condors and baby panthers.

How should you design your home for entertaining? Keep your space open. Remove the table for chairs. Center the party around the kitchen. And avoid fluorescent lighting at all costs.

Do you like to cook? Yeah, I have a recipe from Nobu for Chilean sea-bass skewers, Jean-Georges Vongerichten's nine-spice rack of lamb, and Todd English's portobello-mushroom purée and cheese pizza.

To drink? I make pomegranate margaritas—after a few of those, it's hard to discern the pizza from the sea bass.

What's the best party you've ever thrown? The Great Bazaar at Lincoln Center. Cirque du Soleil performed, and Julia Roberts, Bobby De Niro, Dustin Hoffman, and Al Pacino all showed up.

Oddest party chat? Once I asked Charlton Heston if he was packing a pistol. I didn't know what else to say.

Peter Jennings, ANCHOR, WORLD NEWS TONIGHT

Tell us about Jazz at Jennings. It's a charity affair at my house in the Hamptons. We have 350 people under a tent. Everybody contributes—we hardly have to buy anything.

Unheard of for the Hamptons. I live on the unfashionable north side of the highway, and we raise money to improve Bridgehampton Child Care Center's standards. Max Roach brings several musicians, like Wynton Marsalis.

Any tips for hosting a benefit? Keep costs down—give the money to the organization. We cook in our garage. Ply your guests with drink. And don't serve veal—there's too much veal on charity-event menus.

Anna Sui, FASHION DESIGNER

What should you wear to a summer party? A pastel linen Cuban guayabera. The best are on 126th Street and Lenox Avenue. Also, A.P.C. has a great Moroccan T-shirt. And Marc Jacobs's Stinky Rat tees.

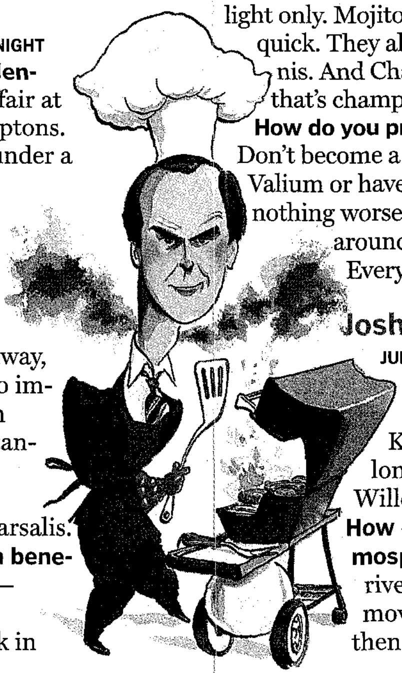
Who are your favorite hosts? Zoe Cassavetes and Sofia Coppola. They'll have anyone from Keanu to Marilyn Manson to Stephen Dorff.

What's your secret weapon? The fish and chips from A Salt & Battery. I don't cook—I just reheat.

Mark Baker, CO-OWNER, LOTUS

How do you create instant atmosphere? Music is critical: Café del Mar has seven CDs of ambient trance. And use candlelight only. Mojitos get girls naked real quick. They also get wasted on Bellinis. And Champagne Parfum—that's champagne with vanilla vodka.

How do you prepare for such a fête? Don't become a blithering mess. Take a Valium or have a few drinks—there's nothing worse than a host running around rearranging broccoli. Everyone's fine.



Josh Harris, FOUNDER, JUPITER COMMUNICATIONS

Who goes to your parties? Everybody. From Kate Moss to Matt Dillon, Julian Schnabel to Willem Dafoe.

How do you create a cool atmosphere? When guests arrive, I take video. I create movie sets, ask questions; then, after my interview,

ILLUSTRATIONS BY MICHAEL WITTE

they feel like they belong. During the party, I play the videotape—I trust people like looking at themselves.
Biggest party misconception? The louder the music, the better the party.
What if you're throwing an event to woo investors? Impress the people who make financial decisions, but don't invite their employees. Rule of thumb: For every guy you want to impress, invite five cool people to hide him.

Clive Davis,

FOUNDER, J RECORDS

Where are you entertaining this summer? I'm throwing a weekend party for fourteen at my home in Pound Ridge, New York. The evening begins with cocktails on the terrace of the main house, then you walk over a bridge to the guest house for dinner.
What will you serve? Lobster out of the shell with a corn salad; roasted breast of capon stuffed with mousse, wild rice, snap peas, and carrots; and blueberry cobbler with ice cream.
Other decadence? Two masseurs and a first-run film in my screening room.
Who's coming? Last year I had Martha Stewart, Tommy Mottola, and Denise Rich, among others.
So, how does someone get invited to that? Be nominated for a Grammy.

B. Smith,

LIFESTYLE GURU

What's key at a great summer party? Color, fresh daisies, a few fluffy pillows.
Your favorite housewarming gift? Caviar!

And what will you serve this summer? Lamb chops marinated in olive oil, lemon juice, garlic, rosemary, and fresh mint.
How about the music? Jazz before dinner, maybe Sade while dinner is served, then during dessert, Motown, the Temptations, and Gladys Knight.
To drink? Sour-apple martinis or snow-cone Cosmopolitans.
What's a good way to be invited back? Tell good gossip.
How do you get out of a painful conversation? Say, "Woops, my bra snapped!" There's not much one can do with that.

John Cameron Mitchell,

DIRECTOR-STAR, HEDWIG AND THE ANGRY INCH

Your top-five summer glam-rock songs. "Needles in the Camel's Eye," by Brian Eno; "Cosmic Dancer," by T. Rex; "Lady Stardust," by David Bowie; "Satellite of Love," by Lou Reed; and "Sixteen," by Iggy Pop.
Describe your best party-hosting experience. We had a drag wrap party for *Hedwig* where the crew—even the Teamsters—showed their true colors. By party's end, a couple of them had started to French-kiss other guys.
Who's your favorite host? David LaChapelle. He'll invite midgets, Jocelyne Wildenstein, and Amanda Lepore, this completely reconstructed transsexual. Hedwig used to get booked all the time, back when she was more of a whore.

Nan Kempner, SOCIETY WRITER, R.S.V.P.

Who are your favorite weekend hosts? The De la Rentas throw great parties, Princess Pavlos of Greece, and Valentino. We had an amazing time on his 80-foot yacht—we even went water-skiing!
What a mental picture. How do parties differ from city to city? In London everyone gets up and dances; in Paris they all watch what everyone else is wearing; and in New York, when coffee comes, they all go home.
What's the key to a successful dinner party? Eight to twelve guests. Then everyone gets to scream and yell at each other around one big table. Also, keep a bottle of white and red on the table so people don't have to wait for a butler.
What did you serve at your party last night? We had fried cheese balls, rack of lamb, asparagus, and mashed potatoes with truffles, followed by a raspberry tart with vanilla ice cream. And, of course, Duhart-Milon '82.
How do you get out of a boring conversation? A dirty joke does the trick.

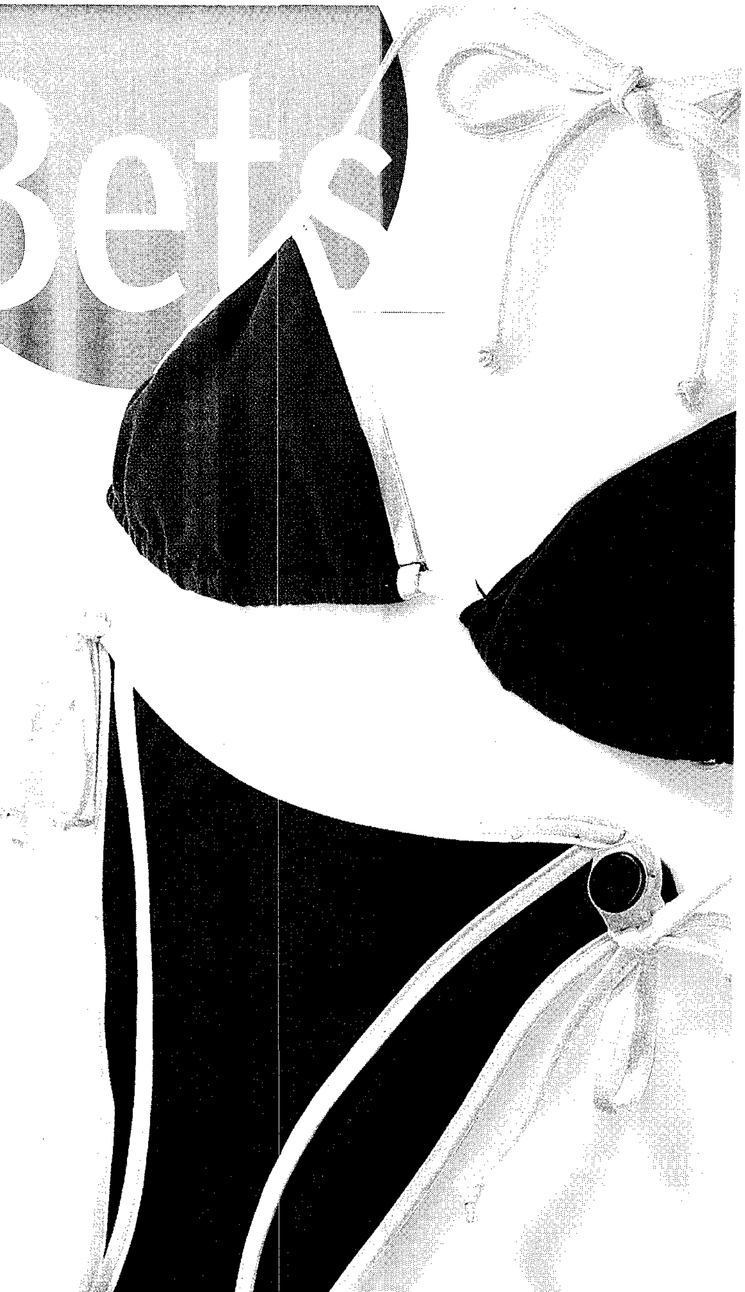
Molly Sims, MODEL-ACTRESS

AND HOST OF MTV'S HOUSE OF STYLE

What's the best way to approach a supermodel at a party? Don't give typical lines like "You're the most beautiful girl I've ever seen." Be confident, funny, and don't talk about money.
Do you entertain on weekends? Yeah, I had a party with tiki torches, candles, shrimp, and frozen margaritas—you want to make it cool, not too chic.
What do you wear? Casual. Like these awesome Henry Duarte bell-bottom jeans and a cool top. But if it's something special, a little slip dress and a great pair of Manolos.
Who's a better dancer: Carson Daly or Kurt Loder? I'd have to say Carson—there's a reason everyone loves him.

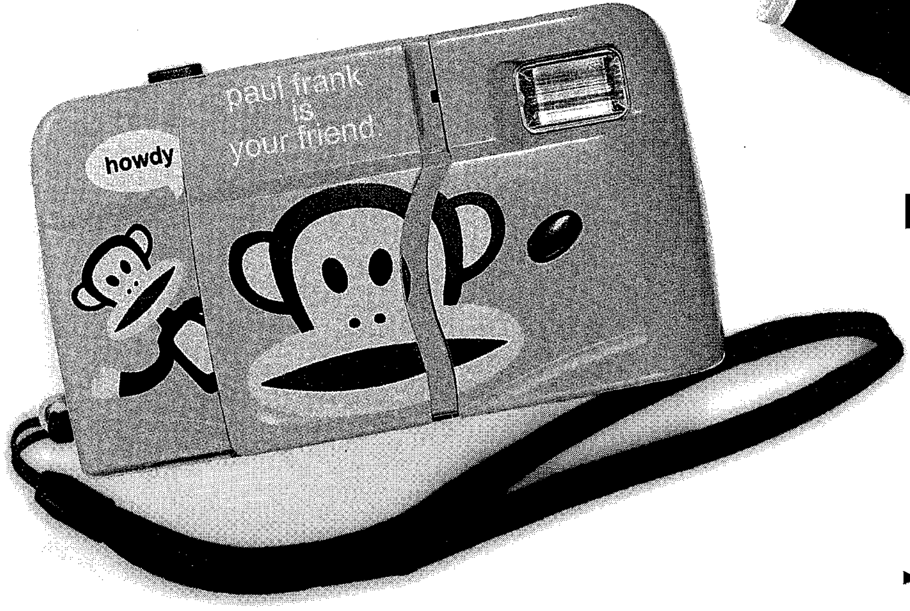
Best Bets

RIMA SUQI



Bay Watch Wristwatches and beaches don't necessarily mix. First, there's the whole waterproof-versus-water-resistant drama; then there are issues of tan lines and theft—it's all way too much to think about while relaxing. The fairer sex can find a solution in Swatch's new, one-size-allegedly-fits-all string bikini. It comes with a waterproof watch strung to the bottom, so you'll always be on time, even if topless ($80).

▶ **SWATCH**
5 East 57th Street/212-317-1100
100 West 72nd Street, at Columbus Avenue/212-595-9640
640 Broadway, at Prince Street/212-777-1002
438 West Broadway/646-613-0160



Monkeying Around Paul Frank's iconic Julius monkey has appeared on everything from clothing to leather goods and sold like mad. Now Julius's smiley likeness is splashed across Paul Frank's latest introduction, a baby-blue 35-mm. camera. It's plastic, multiuse, and comes loaded with a roll of film that, when developed, yields pictures with the famous monkey face centered in each shot ($30).

▶ **SPACE KIDDETS**
46 East 21st Street/212-614-3235

PHOTOGRAPHED BY STEVE WISBAUER

Puppy Love

We used to laugh at people who gave their pets Evian. Now purified water for pets is a cottage industry. The latest entry into this market is Dog Water—purified water in an airtight, reusable bowl with a lid that doubles as a Frisbeelike toy. The water is fluoride-enriched and free of chlorine, lead, and sulfites. Now, that's something to bark about ($3.99).

▶ **ZITOMER**
969 Madison Avenue, near 76th Street/212-737-5561
▶ **FETCH**
43 Greenwich Avenue/212-352-8591

APOLLO by Marc Newson

Light Fantastic

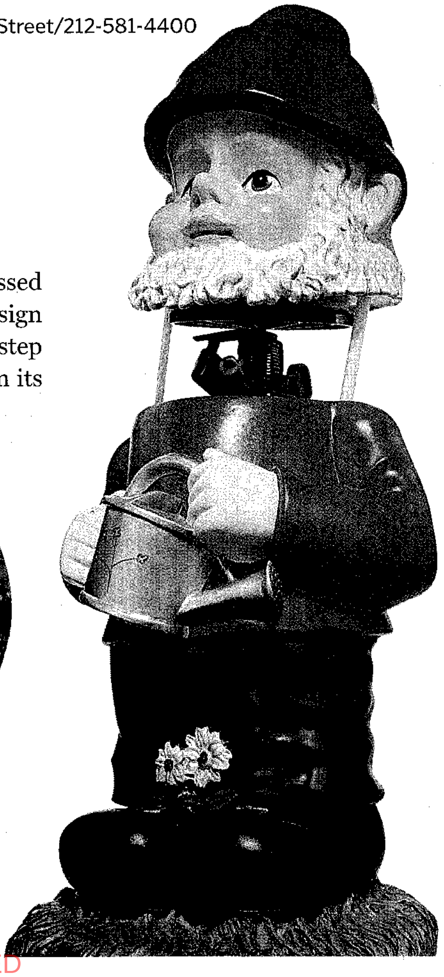
At first glance, this plastic-encased wonder gives off a somewhat adults-only vibe. But inside rests a sleek, silver, Marc Newson–designed flashlight called Apollo. When asked what inspired him, Newson explained that "Apollo is the god of light, and the Greek ideal of manhood" ($95).

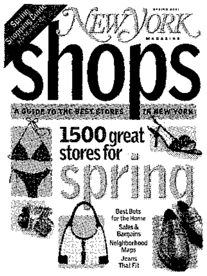
▶ **MOSS**
146 Greene Street/212-226-2190
▶ **LEE'S STUDIO**
1755 Broadway, at 56th Street/212-581-4400

Troll Humor

Poor trolls—they get such a bad rap. Teased, tormented, and tossed about, à la *The Full Monty.* A couple of years ago, Philippe Starck gave trolls a design boost by creating a stool in their likeness. Now Restoration Hardware takes things a step further with this new sprinkler. The troll's head pops up and water spews forth from its neck, hitting distances as far as 72 feet ($69).

▶ **RESTORATION HARDWARE**
935 Broadway, at 22nd Street/212-260-9479



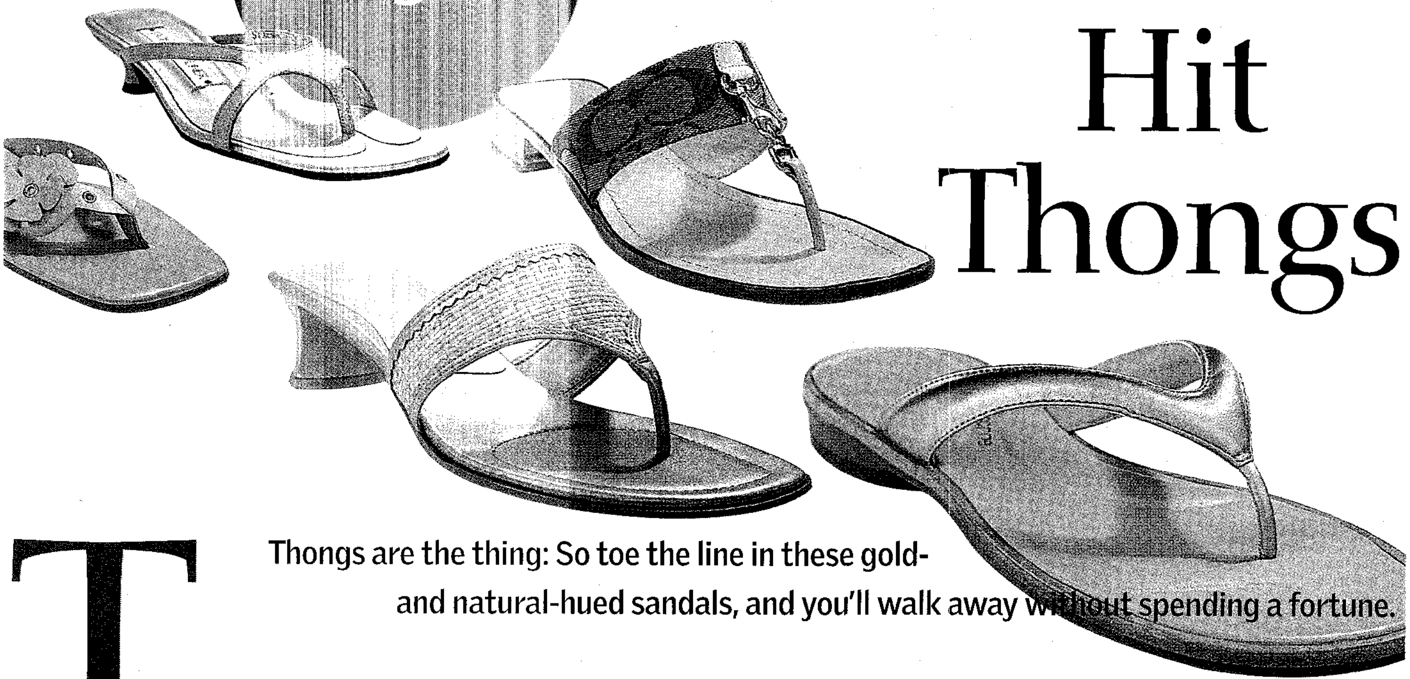

New York
Shops
A guide to the best stores in New York
1500 great stores for spring

Check out the spring 2001 issue of **New York Shops,** our guide to the city's best stores, including "Best Bets" for the home. On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Sales & Bargains

BRIDIE CLARK

Hit Thongs



Thongs are the thing: So toe the line in these gold- and natural-hued sandals, and you'll walk away without spending a fortune.

THONGS THAT DON'T REQUIRE Brazilian waxing—hey, who doesn't love the idea? We're talking sandals, of course: The more sophisticated, grown-up sister of the flip-flop, thongs can carry you from the boardwalk to the board meeting. This spring, our favorites are in shades of camel and gold and come at prices that won't trip you up.

If you want to go au naturel, Bandolino's tan rattan slides (pictured, $49 at Lord & Taylor) are a shoe-in, as are a pair from Ann Taylor with pieces of real coconut shells sewn on the straps ($98 at Ann Taylor stores), and simple flats ornamented with a matching leather flower (pictured, $98 at French Connection stores). For a more nighttime look, go for the gold with an elegant, understated Liz Claiborne thong (pictured, $49 at Lord & Taylor) or a kitten-heeled Donald J. Pliner (pictured, $135 at Lord & Taylor or Macy's). Or, if logos are in your budget, take your little piggies to market for some **Coach** sandals (pictured, $120 at Macy's, Lord & Taylor, and Coach stores)—they're versatile and quite comfortable.

Picks of the Week

Showroom Seven, supplier of cutting-edge designs like Ghost, Erickson Beaman, and Imitation of Christ to stores like Bendel and Barneys, has spring collections for less than half regular prices. *498 Seventh Ave., at 36th St., twenty-fourth floor (212-643-4810); A.E., M.C., V.; Tues.-Fri. 10-7; 5/15-5/25.*

Cyn & Luca's sexy animal-print and boldly colored swimsuits are 50 to 80 percent off retail; prices are mostly from $20 to $80. *Metropolitan Pavilion, 125 W. 18th St. (212-255-8678); A.E., M.C., V.; Mon. 10-7; 5/21.*

Catherine Malandrino's feminine, flirty spring-summer collection is 50 to 60 percent off retail. A printed chiffon blouse is $100 (retail, $220); an embroidered dress is $170 (retail, $320). *275 W. 39th St., third floor; A.E., M.C., V. Mon.-Thurs. 9-8; 5/21-5/24.*

Anni Kuan's vivid skirts, silk tweed suits, and Capri pants are all 50 to 80 percent off retail; prices are from $20 to $125. *242 W. 38th St., eleventh floor (212-704-4038); cash only; Thurs. 10-7, Fri. 10-6; 5/17-5/18.*

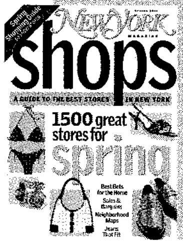
Tuscan Square's rustic, handcrafted tabletop and dinnerware collections, serving bowls, glassware, candles, and more are 50 to 70 percent off retail. *16 W. 51st St. (212-977-7777); A.E., M.C., V.; Mon.-Sat. 10-9:30, Sun. noon-6; thru 5/31.*

Lighthouse International's annual Posh sale has men's and women's Calvin Klein, Burberry, Versace, Armani, and more. A Christian Dior black quilted bag is $200; a pair of Armani sunglasses that retails for $210 is $50. Most new items are 25 to 50 percent off, and gently used are mostly 50 percent off retail. Proceeds support rehabilitation programs for the visually impaired; $25 for a three-day pass or $10 per day. *110 E. 60th St. (212-821-9300); A.E., M.C., V.; Thurs. noon-8, Fri. 10-6, Sat. 11-5; 5/17-5/19.*

Denise Williamson Showroom features edgy new creations by Ulla Johnson, Alice Roi, Fake London, and Mint at 50 to 80 percent off retail. *115 Mercer St., second floor (212-226-5507); cash only; Thurs.-Sat. 10-7; 5/17-5/19.*

Annabel Ingall's straw and raffia bags are on sale for 25 to 60 percent off retail; prices are from $36 to $120. Hats (from $32 to $130) and home accessories are also marked down. *80 W. 40th St., seventh floor (212-719-4676); A.E., M.C., V.; Tues.-Fri. 9-6; 5/15-5/18.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, *New York* Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.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Photographed by Joe Scafuro.

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Moulin Rouge

Opens May 11

The Aussie Nicole Kidman (pictured) and the Scot Ewan McGregor play decadent Parisians in 1900, against a soundtrack of . . . Lennon-McCartney, Elton John, and Dolly Parton? Ah, Hollywood. (See listing, page 87.)

Theater

Nocturne

At the New York Theatre Workshop

Adam Rapp's drama, about a man who accidentally kills his sister and the subsequent disintegration of his family, wowed 'em in Boston. In previews now for a May 16 opening. (See page 96.)

In Concert

Song(writer)s Without Words

The Eos Orchestra

Best of the Week

Eos's strong reputation in the new-music world, together with a new work from resident composer Jake Heggie, can draw fans. But the real event is the other world premiere on the May 17 program: Concertino for Two Pianos, written by 19-year-old Stephen Sondheim (pictured) at Williams College in 1949. (See listing, page 117.)

Art

Frank Gehry, Architect

At the Guggenheim

The museum that for many defines adventurous architecture focuses on Frank Gehry, whose oversize crumple of Reynolds Wrap single-handedly turned Bilbao into a destination. Models, images, and plans—including those for Gehry's projected East Side branch of the museum (pictured)—will fill the big ramp starting May 18. (See listing, page 101.)

Books

The Cold Six Thousand

By James Ellroy; Knopf; $25.95

Great novelists have gone after the Kennedy assassination before (Mailer, DeLillo), but nobody does seamy underbellies quite like the maniacal James Ellroy. *The Cold Six Thousand* starts on that Friday in Dallas and doesn't stop till the road home from Vietnam. Howard Hughes makes a cameo, as does the Klan. In bookstores now.

Restaurants

Summer Restaurant Week 2001

Reserve starting May 14

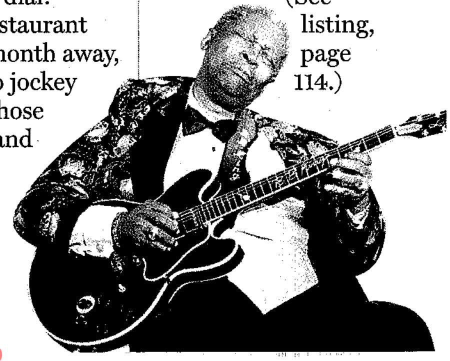
Time to reprogram your speed-dial: Though Restaurant Week is a month away, get ready to jockey for one of those precious—and rapidly booked-up—$20.01 lunches. The list of participants (last time, Union Square Cafe and Café Boulud signed on) comes out May 29; this week, on May 14, AmEx cardholders get an early peek. Let the games begin. (Call 800-NYCVISIT.)

Nightlife

B.B. King

At B.B. King Blues Club & Grill

Laugh if you want—*Gee, how'd he get the gig?* But you'll never have more fun than at a B.B. King (pictured) show, and his Times Square club has turned out to be not a tourist trap but a genuine asset to the city's music scene, pulling both crowds and high-quality acts. (Even the soul food gets raves.) So say hello to Lucille from May 17 through 19. (See listing, page 114.)



Photographs: clockwise from top left, courtesy of Twentieth Century Fox; AP/Wide World; Jack Vartoogian; Hulton Getty Liaison/Archive.

Troll on a Roll

Shrek, DreamWorks' latest fractured fairy tale, should delight adults as well as kids; *Startup.com* is more yuppie rite of passage than morality tale.

Shrek, WHICH IS PARTLY DErived from William Steig's illustrated children's book about a gruff, kindhearted ogre, continues a welcome trend in animation: The script, instead of being what we tolerate in order to savor the visuals, is a delight all by itself. This trend is particularly rampant in the field of computer animation, notably the *Toy Story* movies and, to a lesser extent, *Antz,* as well as live-action movies, such as the *Babe* films, which include computer-animated techniques. There's a marvelous slapstick irreverence to the script for *Shrek,* written by Ted Elliott, Terry Rossio, Joe Stillman, and Roger S. H. Schulman, which adults, perhaps more so than the children they accompany, will appreciate. Just about all the famous fairy tales are sent up, as well as everything from *The Hunchback of Notre Dame* to *The Dating Game.* We're watching a celebration of the nutty new ways in which our pop memories can be recycled and made sport of.

The animation, directed by Andrew Adamson and Vicky Jenson, is often on the same wriggly, giggly level as the script, although the more "human" characters, such as Princess Fiona and Lord Farquaad, are less interesting than the animals and creatures—a common pitfall in animated films of all types. Among the celebrity voices, best are Mike Myers's Scots-accented Shrek and Eddie Murphy's Donkey, who is so funny and so gloriously an emanation of the actor that, afterward, you might make the mistake of thinking Murphy was actually in the movie, braying at full comic throttle.

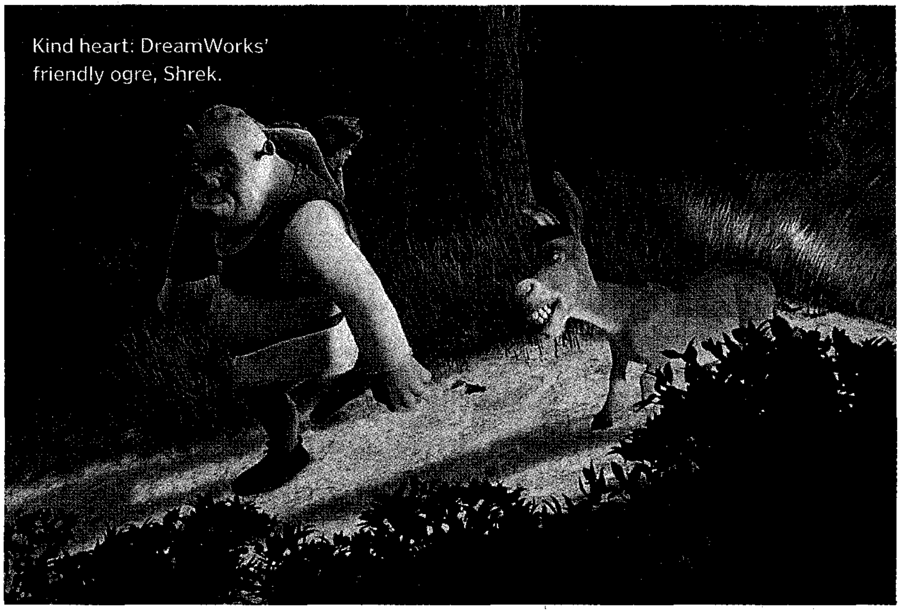
Shrek
Animated feature based on William Steig's book.

Startup.com
Documentary directed by Jehane Noujaim and Chris Hegedus.
See Movies listings for details.

FOR ALL THOSE PEOPLE WHO HAVE BEEN licking their chops waiting for a documentary about how cocky dot-commers got their comeuppance, the wait is over. **Startup.com**, which traces the rise and fall of the Internet company govWorks.com, plays out like a post-yuppie Greek tragedy (or is that Geek tragedy?). Designed to facilitate dealings between Internet users and local government, the company was formed in May 1999 by two twenty-ish high-school friends, Tom Herman and Kaleil Isaza Tuzman, and at one time had a valuation of more than $50 million, with more than 200 employees. About a year later, the enterprise, amid much bad blood between its founders, collapsed in the wake of the stock-market crash that transformed a goodly number of IPOs into DOAs.

Directors Jehane Noujaim and Chris Hegedus, who shot more than 400 hours of footage, began filming this story at a time when the dot-commers were still riding high; from the standpoint of dramatic interest, it was their great good fortune that things turned out the way they did. (A movie about a company that was all motivational speeches and megamillions would have been torture to sit through.) Because we in the audience know what lies ahead, there's an element of sadism involved in the watching of this film; it's like seeing one of those wildlife documentaries that starts out all pastoral and educational and ends up with tooth and claw. We wait for the rending of the flesh.

Prominently showcased is the slow, inevitable rift between Herman and Tuzman. *Startup.com* isn't so much about the ins and outs of the Internet-company gold rush as it is a portrait of what that fever did to a few of its prospectors: It's *The Treasure of the Sierra Madre* for the dot-com generation. This approach makes the movie more accessible to general audiences, but at the expense of the more galvanizing experience it might have been. I often wished in looking at this documentary that Fred Wiseman or Barbara Kopple could have stepped in and layed out for us, comprehensively and mercilessly, in the way a novelist or an anthropologist might, just what goes on in these companies. There's something a bit condescending about how the movie devolves into a falling-out-between-


Kind heart: DreamWorks' friendly ogre, Shrek.

Photograph courtesy of DreamWorks Pictures.

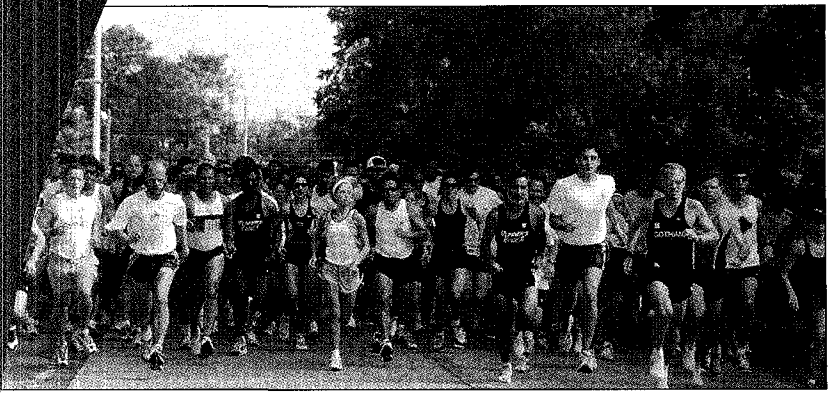
friends scenario, as if the only way our attention could be held by this subculture were if it was presented to us sentimentally. GovWorks.com turns out to be the movie's McGuffin.

The busted-friendship angle is especially spurious since both of the guys seem to be taking turns playing to the camera, well aware of the drama they are enacting. They treat the movie as an extension of their corporate enterprise. Tuzman was Noujaim's (platonic) roommate at the time the film was made, which may have been good for "access" but was bad for objectivity. As objectionable as Tuzman's behavior is, he's never shown without his nimbus. After he undergoes a particularly bad patch, the filmmakers show him praying to himself, and we're supposed to gasp at this dynamo's vulnerability; but clearly Tuzman allowed himself to be filmed. Who is to say his prayers weren't a way to improve his audience scorecard? Maybe he just didn't want to get voted off the island.

Tuzman, who seems genetically programmed to spout corporate-ese, is never so alive as when he's high-fiving, or deep-sixing, his co-workers. Herman, by comparison, is less driven and self-dramatizing. Unlike Tuzman, who runs through several complaining girlfriends in the course of the movie and says he doesn't ever want kids, Herman is a family man who rules out working weekends. But his kinder, gentler persona could be, in the way he presents himself to us, just another species of special pleading. There are a few too many shots of Herman being adoring with his little daughter. When we hear his mom counsel that one must "put people before things," we're meant to think, *Yes, Tom is fated to be foiled by his good values.* But the ethical clash between Herman and Tuzman could not have been as dynamic as the movie makes it out to be. After *Startup.com* was shot, the two guys went into business together again—running an online service to help distressed dot-coms.

In brief: Richard Widmark, WHO COULD transform a giggle into a thing of blood-curdling beauty, gets a long-overdue sixteen-film retrospective running May 18 through May 31 at the Walter Reade Theater. I especially recommend Jules Dassin's *Night and the City,* on the opening-night bill. Widmark, these days a Connecticut squire, is scheduled to appear at the 8:30 show. ■

RACE YOU
TO THE HAMPTONS
THE 23RD ANNUAL DAN'S PAPERS POTATOHAMPTON MINITHON
A 10K RACE BENEFITTING MS NATIONAL MULTIPLE SCLEROSIS SOCIETY



Join us as we get Memorial Day weekend off to a running start with a race through the potato fields of Bridgehampton. It begins at **9:30 a.m.** from the **Presbyterian Church of Bridgehampton** on **Main Street (Route 27)**.

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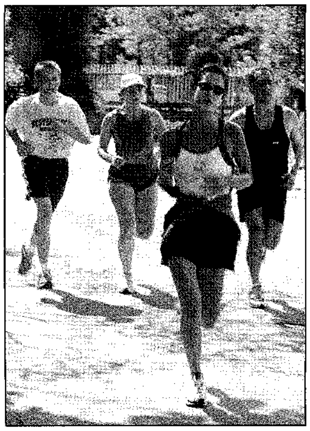

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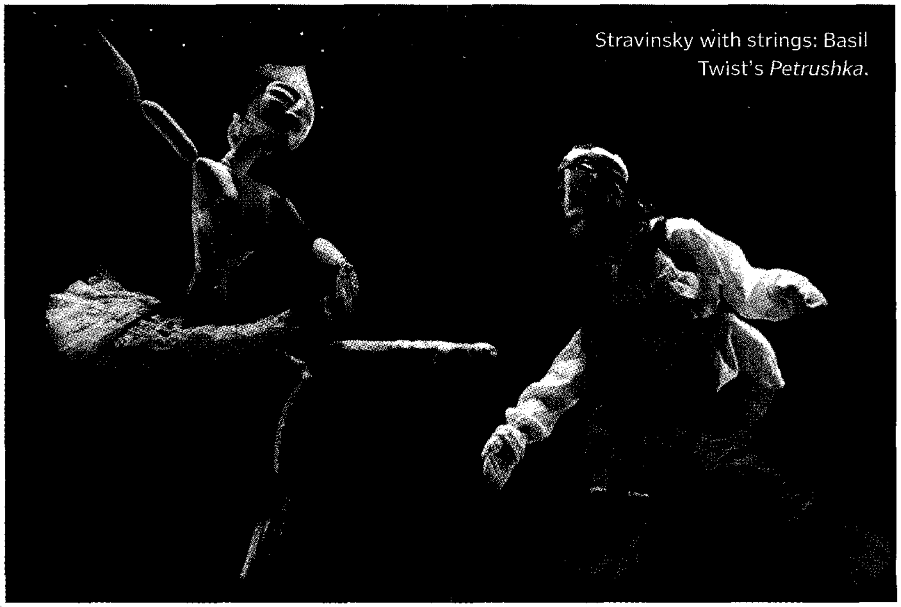
CLASSICAL MUSIC PETER G. DAVIS

Control Freaks

James Levine completes a monumental season on a high note with his Mets at Carnegie Hall; a puppeteer's Stravinsky adds a dash of Pirandello to *Petrushka*.



Stravinsky with strings: Basil Twist's *Petrushka*.

HAS NEW YORK CITY EVER NURtured a classical musician more extravagantly admired than **James Levine**? Leonard Bernstein, regularly lambasted by local critics during his day, is surely looking down, green with envy. Not since Arturo Toscanini called the city home more than half a century ago has a conductor received such gushing praise every time he lifts a baton (at least from the *Times*'s reviewers, whose uncritical endorsement of everything he does weighs heavily as daily music journalism continues to evaporate). The ovations seemed louder than ever last month as Levine worked overtime at the Met, appearing an average of every other night conducting such bagatelles as *Parsifal, Ariadne auf Naxos, Nabucco,* and *Lulu.* The climax came in Carnegie Hall, when the Met orchestra, chorus, and a starry array of soloists presented two blockbuster choral works: the Verdi *Requiem* and Schoenberg's *Gurrelieder.*

I wonder if any musician anywhere has ever tried to sustain a schedule that grueling; one sometimes has to worry about Levine as he doggedly rehearses, conducts, and drives himself on. From where I sit, he neither moves nor looks like a well man, although according to official word he is just fine, and one has no choice but to believe that. The press has always been scrupulously respectful of this famously secretive and enigmatic man's private life, if he has time for one, and few beyond his fiercely protective inner circle can really know how he is, much less who he is. Be that as it may, the sleek musical juggernaut that Levine has built at the Met over the years functioned at peak efficiency last month. Also never in doubt were the abilities of the workaholic who keeps the machine so well oiled, a man with a gift for practical music-making just as amazing today as it was 30 years ago.

Even at that, a few revisionists are still perverse enough not to canonize Levine. Reviews from Europe, particularly London, are often blisteringly dismissive about orchestral performances some critics consider jejune, rootless, and without a central core of feeling despite the smooth execution and attention to detail. These, of course, are subjective reactions due, at least in part, to years of comparative listening and hearing other conductors perform the same repertory. Even in New York, some question the depth of Levine's interpretations and find his ability to grasp and explore a score's interior world insufficient. Perhaps that explains why his deluxe presentation of the Verdi *Requiem* left me unmoved. The orchestra's huge dynamic range and broad dramatic gestures were certainly impressive, while the solo quartet—Renée Fleming, Olga Borodina, Marcello Giordani, and René Pape—could not have been more vocally glamorous. But in the end it all sounded emotionally disconnected, a synthetic and prepackaged event.

The *Gurrelieder* performance was much more like the real thing. This gargantuan score stretches the materials of late German Romanticism to the limits, and it inhabits a complex musical world in which Levine seems most at home these days. The density of simultaneous events is staggering, but I think more reached my ear on this occasion than in any other live reading I've ever heard. That Levine could prepare a performance of such discipline and detail at the end of a busy season is miraculous in itself. Perhaps with more rehearsal time the balances would have been better judged. That was a pity, since Deborah Voigt, Violeta Urmana, and Ben Heppner, when they could be heard, indicated that the *Gurrelieder* had at last found its ideal vocal interpreters. I also missed the white-hot spiritual purity that courses through this extraordinary work, an intangible poetic quality that made the

James Levine
Conducting the Metropolitan Opera Orchestra and Chorus at Carnegie Hall.

Petrushka
The Stravinsky ballet staged by puppeteer Basil Twist at Clark Studio Theater.

Photograph by Steve J. Sherman.

Philadelphia Orchestra performance conducted by Simon Rattle last year so unforgettable. But in his own way, James Levine told us precisely who he is, even if some of us continue to find the message perplexing and incomplete.

THE IDEA OF STAGING STRAVINSKY'S great 1911 ballet **Petrushka** as a puppet show accompanied by two pianos may seem a bit startling at first, but then again, why not? The paradoxical implication is rather delicious: Instead of a real dancer playing a puppet who comes to life and dies, here is a real puppet who comes to life as an idealized human being and achieves immortality. It's almost a certainty that Stravinsky himself would have appreciated the extra layer of artifice. And although this composer was a master orchestrator, he always worked at the piano, and virtually everything he wrote, even the late serial works, sound that much more harmonically pungent and rhythmically defined when articulated by keyboard instruments.

The puppeteer Basil Twist recently unveiled his version of *Petrushka* at the Clark Studio Theater as part of Lincoln Center's "New Visions" series, and an amazing tour de force it was. The approach he uses here is an ingenious combination of traditional Japanese bunraku puppet theater and the techniques of Czech black theater. Petrushka, the Blackamoor, and the Ballerina are four-foot-tall figures, each manipulated by three onstage, barely visible puppeteers in black.

Creating the rich atmosphere of a Russian Shrovetide carnival is an element that Twist may still want to work on—the onion-dome abstractions, disembodied hands, flowers on sticks, circles whirling in space, and such don't really fill the bill (a performing bear, all claws and teeth, is an inspired exception). The personalities of the three protagonists, though, with their dazzling movements and feverish interactions, are brilliantly imagined, wonderfully expressive, and breathtakingly realized. The Russian twins Julia and Irina Elkina expertly played their two-piano arrangement of Stravinsky's own four-hand version, prefacing the hour-long entertainment with a deft reading of the composer's 1943–44 Sonata for Two Pianos. At the end, nine velvet-clad puppeteers emerged, drenched in sweat after what was obviously a tough physical workout but also an act of love. ■

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Gong Show

Among the crossover modern-dance works that kicked off the ABT season, one clear winner stood out: Mark Morris's brand-new, Indonesian-themed *Gong.*

TO OPEN ITS EIGHT-WEEK spring season at the Metropolitan Opera House—that prestigious stage that's too cavernous for dancing—**American Ballet Theatre** offered a program of three works by choreographers whose roots are planted in the modern-dance world. Twyla Tharp's *Brahms-Haydn Variations,* new last year, was back; Paul Taylor and Mark Morris weighed in with new pieces created for the company. Each of these dances would have been better coupled with a ballet from the standard classical repertory—specifically a filmy-skirted job like *La Sylphide* or *Giselle.* As it stood, the crossover-choreographers program underlined the fact that today, there is conspicuously more talent and intelligence at work among the moderns than can be found in practitioners taking their cues from conventional balletic tradition.

Taylor's *Black Tuesday* is a suite of dances set to popular songs from the Great Depression. The selections, from the likes of Irving Berlin and "Yip" Harburg, provide a welcome variety of moods, speaking of spunk under adversity along with the expected "Brother, Can You Spare a Dime?" pathos. The facile sentiments of these pop songs lend themselves handily to the vaudeville Taylor has fashioned, incorporating contemporaneous social dance and music-hall conventions. Two upbeat numbers clearly aspire to be instant hits: "Sittin' on a Rubbish Can," with—in the cast I saw—Michele Wiles, a big, bold blonde on her way to stardom, playing an ebulliently unrepentant gal who's gotten herself knocked up, and "(I Went Hunting) and the Big Bad Wolf Was Dead," led by the petite bombshell Jennifer Alexander. The only passage with some interesting ambiguity involves a pimp and his three-whore ménage. When the coolest lady of the night (the marvelous Gillian Murphy) finally rebels, she's immediately set upon by a gang of thugs, and then—in a blink-of-an-eye action you might even miss—rescued by a prince of a guy who just happens by.

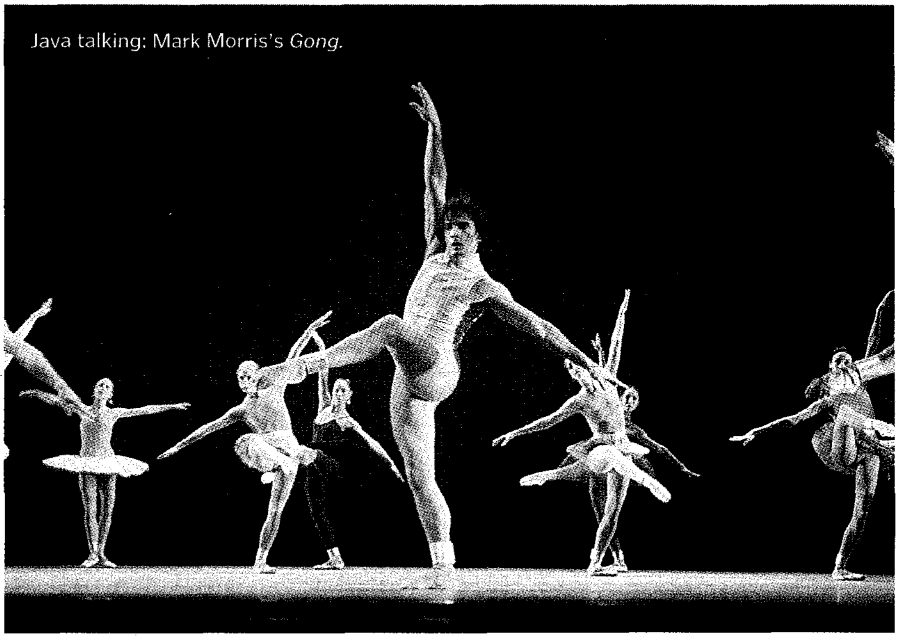
American Ballet Theatre
Twyla Tharp, *Brahms-Haydn Variations;* Paul Taylor, *Black Tuesday;* Mark Morris, *Gong.* At the Metropolitan Opera House.

Anjelin Preljocaj
Paysage après la Bataille, at the Joyce Theater.

These days, even with his own group, Taylor fails to summon up the invention, the expressive power, and the ironic subtlety that made his name. *Black Tuesday* is entertaining, deftly crafted work that you'd be abjectly grateful to see in the context of a Broadway musical. (A brief reasonable facsimile is actually available in *42nd Street.*) Presented in the world of concert dance, the piece reveals its lack of original impulse and poetic suggestion. It's as bright as poster art and similarly devoid of resonance.

Mark Morris's *Gong* shows the choreographer at his fertile best, creating a self-contained imaginary world, full of beauty and pathos, with implications of a social structure and prescribed code of behavior that elicit immediate, utter belief. Set to a score by Colin McPhee, whose work is imbued with his absorption in gamelan music, the dance is a cousin of Balanchine's *Bugaku* in its suggestion of a formal Eastern court seen alternately at a distance, displaying its public face, and close up, in private vignettes that reveal a man and woman, bred within the strictures of this aristocratic world, attempting intimacy. The two prince-and-princess duets, as I think of them, danced in silence in a great black void, are marvels of the grace to be found in awkwardness, of the eloquence that can be implied by the unsaid.

Gong incorporates many motifs of Indonesian dance, which has long fascinated Morris, without succumbing to ethnographical condescension or even the picturesque. The choreography, like Taylor's and Tharp's, is architecturally brilliant, keeping the eye alert through its intricacy and the mind satisfied by its sound resolution of the puzzles it proposes. Isaac Mizrahi's costumes are witty


Java talking: Mark Morris's *Gong.*

Photograph by Tom Brazil.

and pretty. The women's buoyantly rippling tutus—with soloists getting deeper colors and more yardage than the ensemble—may be a sly reference to Oskar Schlemmer's creations in the Bauhaus era, but they'd wow 'em on the street today.

Angelin Preljocaj RANKS AS A CHEVALIER of the Legion of Honor in his French homeland. In the States, his choreography copped a Bessie award—given for contemporary dance and dance theater. He's had his own company, now based in Aix-en-Provence, for seventeen years, and his sleek creations figure in the repertories of big-timers: the Paris Opéra, Bolshoi, and New York City Ballets. The man is clearly appreciated. Me, I don't understand a move he makes.

Preljocaj's *Paysage après la Bataille*, shown at the Joyce, was an important entry in "France Moves," a two-week citywide onslaught of the avant-garde from the country that invented the term. The piece claims—in its program note, at least—to be a confrontation between instinct and intellect, as exemplified, respectively, by the works of Joseph (*Heart of Darkness*) Conrad and Marcel Duchamp, who held that art is all in the mind. We hear the latter on tape, theorizing with his signature charm and perversity, between bouts of Goran Vejvoda's New Age Muzak.

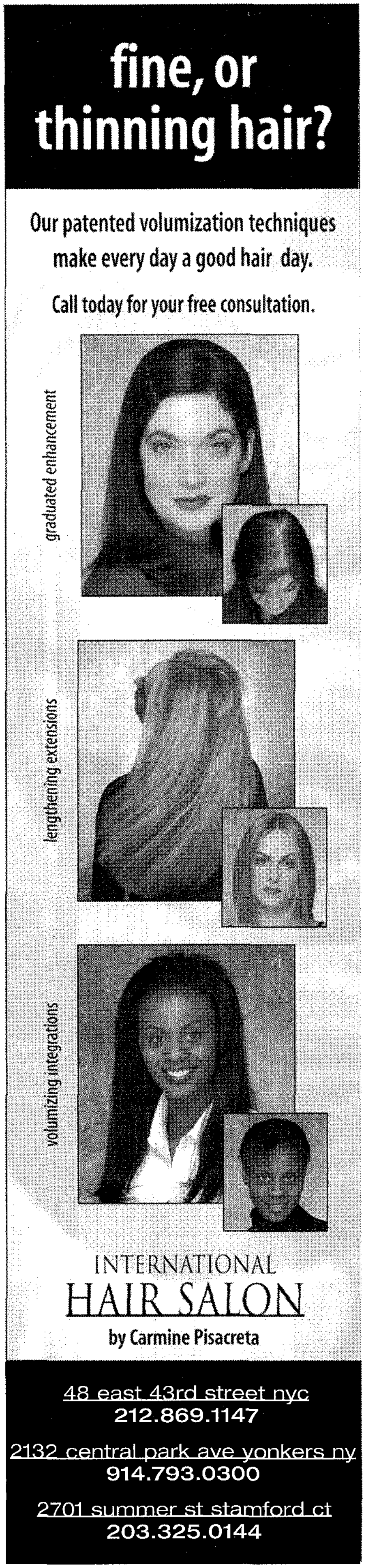
What we get to see is an all too familiar anthology of eroticism and violence (a date rape in triplicate, for starters), coupled with generic antics (throwing chairs around, wearing wild-animal disguises, screaming in more than one language) derived from the theater of the absurd. The obligatory passage in which the ladies of the company are clad in noirish mini-skirted suits, sheer jet stockings, and high-heeled pumps tells us no more than that such an outfit can be worn with panache only by women who speak French. Actually, the chic factor governs the piece. Even the movement—athletic and unnuanced—seems to be part of the décor.

This stuff, which has the effrontery to propose itself as dancing, is like nothing so much as those recent Versace ads in which fashion mannequins whose gorgeousness has more than a tinge of the dangerous and decadent are arranged in tableaux suggesting transgressive sex. The viewer is snared through the simultaneous effect of mild shock and titillation, along with the proposition that buying into the high-gloss image puts one on the cutting edge. ■

IN BRIEF: TELEVISION

Conspiracy (May 19; 9 to 10:30 P.M.; HBO) stars Kenneth Branagh as SS General Reinhard Heydrich, Stanley Tucci as SS Lieutenant Colonel Adolf Eichmann, Colin Firth as State Secretary of the Reich Ministry for the Interior Dr. Wilhelm Stuckart, Ian McNeice as Dr. Gerhard Klopfer, and David Threlfall as Dr. Friedrich Wilhelm Kritzinger, among the fifteen men who gathered in a villa in the suburbs of Berlin on January 20, 1942, to decide upon and implement a Final Solution to their Jewish problem. From the only extant copy of the minutes of the meeting that gave the world the Wannsee Protocol, the result of which was the Holocaust, Loring Mandel has written a script that's scary in its understatement and Frank Pierson has directed a television movie that's even scarier because it might just as well have been a board meeting of investment bankers, except that everybody smokes too much. Genocide here is business-as-usual, with logrolling, arm-twisting, chin-chucking, elbow-greasing, and smutty jokes. A discussion of sterilization versus extermination is no more fraught than, say, the back-and-forth in the inner sanctum of a tobacco company on how to fudge the cancer stats. When the day is done and snow comes down, Klopfer congratulates his host. Eichmann: "You certainly know how to throw a party." Which led, of course, to . . .

Anne Frank (May 20 and 21; 9 to 11 P.M.; ABC)—not the *Diary*, but written for television by Kirk Ellis from Melissa Müller's biography—stars Hannah Taylor Gordon as the 14-year-old; Ben Kingsley as her father, Otto; Tatjana Blacher as her mother, Edith; Lili Taylor as Miep Gies; Brenda Blethyn as Auguste Van Pels; and a dozen able others. It seems to me impudent to essay yet another opinion on whether the diary belongs to a universal all of us, an aggrieved Jewish some of us, or Philip Roth, or Cynthia Ozick. And to comparison-shop among Annes (from Millie Perkins to Melissa Gilbert to Hannah Taylor Gordons) or to choose between Van Pels (either Shelley Winters or Brenda Blethyn) amounts to an aestheticizing that crosses the border into obscene. It should be enough that it's all here: before the Nazis came, during the occupation of Amsterdam, all the way to Bergen-Belsen. *John Leonard*



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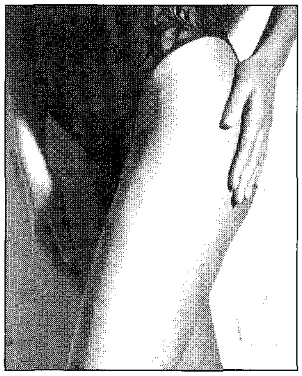

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IN BRIEF: THEATER

RICHARD NELSON'S **Madame Melville** is a memory play about what must have been the author's sexual initiation at the age of 15 during his family's lengthy Paris sojourn in 1966. The initiator was his unmarried literature teacher, "Madame" Claudie Melville. The older-woman-and-boy theme is as old as the hills—or at least as the third-century novel *Daphnis and Chloe*. By now, it requires the kind of originality and finesse that are not usually Nelson's strong suit.

Perhaps great acting and better direction than the author's could have helped; in London, Claudie was the superb Irène Jacob. But Macaulay Culkin is absurd as the lovestruck boy, Carl, at 50, looking back at the incident, and poor as the 15-year-old Carl living it. He moves with a real, not acted, awkwardness; gazes insipidly out of weirdly hooded eyes; and speaks in choppy phrases suggesting a Bush parody. As Claudie, Joely Richardson demonstrates that over three generations the Redgrave acting talent has considerably thinned. She does a dubious French accent, making us grateful for her frequent lapses from it.

Claudie's neighbor, Ruth, a violinist from New Jersey, keeps dropping in for comic relief. As played by the yentaish Robin Weigert, her relief proves scant. Even the dependable Thomas Lynch has designed a set whose upper layer seems bent on floating away. The audience, though, laps it all up; but what can you expect from folks who burst into laughter at a line like "She's a real bitch"?

In **Urinetown, the Musical**, a drought-plagued city coerces its population to pee into public restrooms, whose pee-fee a greedy corporation keeps jacking up. This is not just bathroom humor; it's bathroom humor that makes no sense. The book and score by Mark Hollmann and Greg Kotis are too close to Brecht-Weill and others to pass for parody, and hold no independent interest. A proficient cast led by John Cullum, Jeff McCarthy, and Nancy Opel does well enough, and the lean but droll production values—especially Brian MacDevitt's lighting—are effective. John Rando has directed with savvy, and John Carrafa has choreographed with sass, but not even the jokes about musical-comedy conventions rise above the conventional. *John Simon*

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IN BRIEF: ART

PERHAPS THE CHIEF SURPRISE OF **Freestyle**—a show of work by young black artists at the Studio Museum in Harlem—is what's *not* there. The powerful themes of racism and black identity do not make themselves felt in a particularly earnest, angry, weighty, or wounding manner. Even Rashid Johnson's dramatic black-and-white photographs look more like an homage to the early depictions of racial suffering than a statement about present conditions. A casual observer might mistakenly conclude that "Freestyle" is a survey of the work of young artists in general, a few of whom happen to be black.

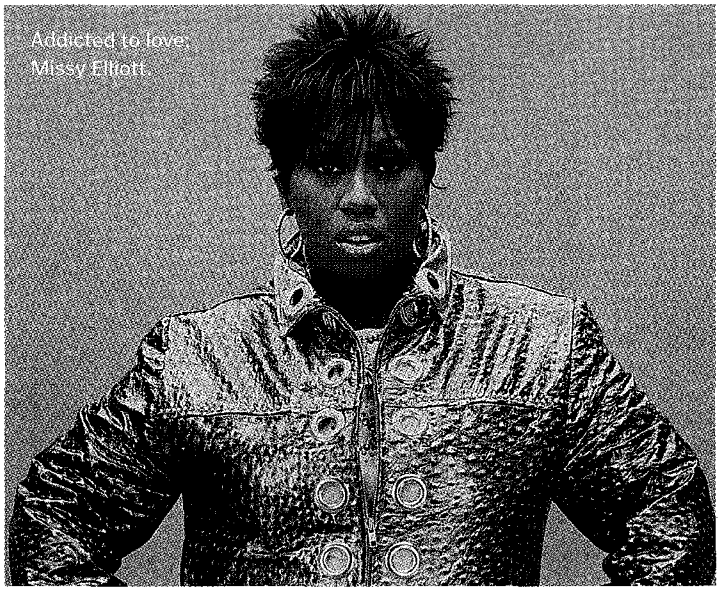
Organized by Thelma Golden, "Freestyle" is one of the first exhibits mounted by the Studio Museum under its new director, Lowery Stokes Sims. Both Sims and Golden are refugees from large New York institutions—the Met and the Whitney, respectively—and seem determined to take advantage of what a small, nimble museum can do. Among other things, that means providing quick snapshots of evolving black culture. If this snapshot is accurate, many young black artists now prefer to be subtle, even oblique, about race. Others are satirists. In *Defining Absence*, Adia Millett, one of several artists who work with domestic themes, makes a mysterious dollhouse emptied of people; in one tidy room, there is an old Black Panther poster and a fussy tea set. Tana Hargest has invented the scabrously funny BNBN—Bitter Nigger Broadcast Network—which lampoons corporate media-think as much as it ridicules racism.

Quite a few artists make pictures laced with cartoonish or pop elements, as in John Bankston's and David Huffman's visual fables or the fantastical visions of Deborah Grant and Trenton Doyle Hancock. They're part of a larger strain of art today, in which artists fashion private worlds from public detritus. According to Sanford Biggers, the "next America" will be "delineated more on the lines of economics than ethnicity." In *a small world*, a video collaboration he made with Jennifer Zackin, he plays class against race, juxtaposing home movies from a middle-class Jewish and a middle-class black family. Both show the kids pounding on the piano and playing on the beach. There is no distinguishing difference between the two images *except* race. The work therefore forces even those who are not racists to see racially—in a new and disorienting way, as if race itself were becoming intertwined with nostalgia. *Mark Stevens*

Love Is the Drug

Always a psychedelic cyberspace cadet, Missy Elliott has made hip-hop's first ecstasy opus; R.E.M. is stuck on *Automatic* on *Reveal.*

HIP-HOP'S FLIRTATION WITH ecstasy is nothing new—think Eminem's cartoonish tales of pill-popping or OutKast's nods to the rave scene on *Stankonia*. But the genre's unlikely dalliance with the hug drug grows into a full-fledged love affair on Missy Elliott's **Miss E . . . So Addictive**. If the album's none-too-subtle title recalls the embarrassingly explicit early days of rave when D.J. names like On-E were common on party fliers, the music on *Miss E* offers a potent future shock, from the wiry guitar and frantic tabla playing on "Get Ur Freak On" to the dizzying house grooves of "4 My People" ("This is for my people / my ecstasy people!" Missy raps, declaring her newfound allegiance to Generation X).


Addicted to love: Missy Elliott.

Unlike other rappers who name-drop the hug drug—mostly narrow-minded gangstas turned empathetic M.C.'s—Elliott and her production partner Timbaland have never needed psychedelic drugs to tap into their own outré space. On Elliott's earlier albums, *Supa Dupa Fly* and the experimental (and less commercially successful) *Da Real World*, they funked up stiff-upper-lipped genres of electronic music with ingenious sampling and weirdly laconic beats. But Elliott was still hemmed in by hip-hop's expectations of women on *Da Real World*—she sounded false panting for "Hot Boyz" and oddly mean-spirited dissing women she dubbed "Stickin' Chickens."

Elliott breaks free from such clichés on *Miss E*. A duet with R&B smoothie Ginuwine mixes the melting vulnerability of Prince's "When 2 R in Love" with robotic vocoder voice-overs and stuttering beats; "Scream a.k.a. Itchin' " jacks up England's two-step style with buzzing electro; the squiggly synths and body-rocking percussion of "Old School Joint" tip their hat to the musically miscegenated essence of hip-hop's block-party past.

What's most exciting about *Miss E* is its sense of playfulness: It's the rare hip-hop album in which unabashed joy—rather than acquisitiveness or grimacing gangsterism—is the main ingredient. Along with *Stankonia* and the Neptunes' recent productions, *Miss E* helps give shape to what is beginning to sound like hip-hop's first vanguard movement since the Native Tongues. If anything, these auteurs are even more ambitious: They want to smash all musical orthodoxy, much as the all-encompassing Baleric music that came out of Ibiza did in the late eighties. Perhaps, as the old rave mantra goes, everything does indeed start with an *E*.

AFTER A SERIES OF GLORIOUSLY shambling, emotionally charged albums in the eighties, R.E.M. has settled into a more functional groove. The group's new album, **Reveal**, is no exception: It's full of the same monochromatic balladry and hipster references of its recent albums. Perhaps R.E.M. is on *Automatic*: The pining-for-another-place romanticism of "She Just Wants to Be" is this album's "Drive," "I'll Take the Rain" its "Everybody Hurts." And if "All the Way to Reno (You're Gonna Be a Star)" is the new "Man in the Moon," the Galileo of "Saturn Return" is simply the group's new Andy Kaufman.

The ambient production on *Reveal* is pretty enough; particularly the Memphis-style horns and sparse beats of the album's closer, "Beachball." But Michael Stipe's once-coy lyrical obliqueness has hardened into a frustratingly impenetrable shell, and the group's approach to music-making has grown impersonal, the likely result of the members residing in different cities. Ultimately, *Reveal* reveals very little.

In brief: Hip-hop's acknowledged golden ages—the late-seventies party rhymes on Sugar Hill, the mid-eighties rock-rap on Def Jam—are well accounted for in books and box sets. Now, two compilations, **Wild Pitch Classics** (which showcases the intricate musicality of the Wild Pitch label's heyday) and **Tommy Boy Essentials: Hip Hop Vol. 1** (which spotlights that label's lesser-known avant-garde samplers like Uptown and Phase N' Rhythm), prove that the canon is in desperate need of updating. Think of them as the first two books of hip-hop's secret history. ■

Missy Elliott
Miss E . . . So Addictive
(Gold Mind/Elektra)

R.E.M.
Reveal
(Warner Bros)

Various Artists
Wild Pitch Classics
(Wild Pitch/JCOR)

Various Artists
Tommy Boy Essentials: Hip Hop Vol. 1 (Tommy Boy)

Photograph by Nitin Vadukul.

Mama's Boy

Beppe is chock-full of recipes from Cesare Casella's Italian family kitchen.
He calls it "Free Range Tuscan Country Cooking." We call it good.

AS A CHILD OF THE SEVENTIES, raised on a lively blend of casseroles, frozen fish sticks, and exotic restaurant foods, I've always regarded the term "Mom's home cooking" with suspicion. My mother is a fine cook, mind you, but she comes from a long line of mothers who weren't. Our culinary forebears hired starchy German ladies to feed their children, and tended to regard a pot of boiled lima beans as a gourmet event. This DNA strand is light years removed from the one inherited by chef Cesare Casella, whose new restaurant, **Beppe**, is a monument to the mythical land of big, bosomy mamas with loaves of bread in the oven and vats of steamy ragout on the stove. Casella's parents ran a successful restaurant in the Tuscan city of Lucca, and he grew up picking sprigs of rosemary in the backyard, surrounded by all sorts of delicious things to eat. He still stuffs fresh herbs in his pocket as a kind of talisman, and if you ask him, as I did, about a certain recipe for farro soup, he'll smack his fingers to his lips and say, "The best recipe is always from Mama!"

Mother lode: Cesare Casella's new restaurant, Beppe.

The original Casella-family restaurant is no longer in business, but Beppe (Casella's childhood nickname for his grandfather) has given it New World life. Beppe's façade is painted in a soft, orange pastel, with two potted pine trees by the entrance and a fringe of terra-cotta tiling along the roof. Shiny bottles of Luccanese olive oil are for sale in the foyer, along with jars of olives and homegrown stewed tomatoes. The room inside is decorated in a studiously rustic motif, with dark wood beams running along the ceiling, exposed brick walls, and a wood-burning fireplace. Photographs of acquaintances from the old country are hung around the room, and dishes of Casella's self-described "Free Range Tuscan Country Cooking" are perambulated to and from the small upstairs kitchen in Mama-style cookware by Le Creuset.

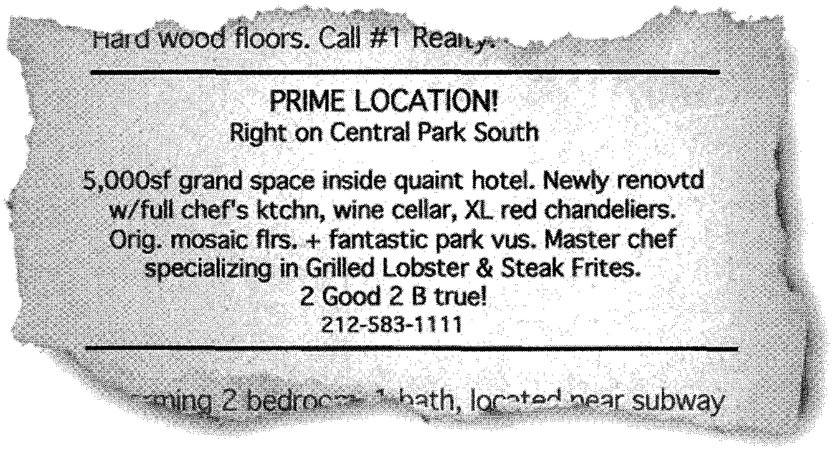
Tuscans are supposed to be fond of big, sturdy meals, but Casella has infused his menu with a peculiarly American brand of heft. There are Tuscan cowboy-style spare ribs on the menu, baskets of lemon fried chicken served fritto misto–style, and a warm eggy salad that one delicate eater at our table called "salad as comfort food." I tried to orient myself with the house selection of antipasti, which consisted of numerous cured salamis, crostinis slathered in tomato sauce and liver, and three tiny Le Creuset pots filled with soft baby octopus, a cheesy cauliflower delicacy, and dense layers of eggplant shot through with tomato sauce and olive oil. Among à la carte antipasti, I sampled some calamari marinated in thyme, flash-broiled, and rolled in bread crumbs, followed by a procession of beefy country dishes like black cabbage on grilled bread (quite tasty, with two quail eggs on top), chicken livers sautéed in red onions (not so tasty), and Casella's own "handmade" pork sausage, grilled and served on a bed of Tuscan beans (delicious).

Unlike my aged grandmothers, Casella is a wizard with beans, which he grows with tender care on an organic plot upstate. His nutritious "republic of beans" salad contains seven kinds of beans, mixed with parsley and onion in a rich vinaigrette. My favorite appetizer was Mama's beanlike farro soup, made from farro grain and a sweet leavening of squash. Among pastas, the Italian snobs at our table vouched for the pepolino (small squares of pasta in a simple tomato-and-thyme sauce), and I liked the spicy norcino, with a crumbling of sausage on top. But a few of the other pasta dishes fell surprisingly flat. The griddle-cooked testaroli was smothered in a bland mushroom sauce, and the delicious-sounding pinci (thick noodles, in an even thicker walnut-tomato sauce) had a spooky resemblance to my childhood servings of Chef Boyardee.

Not that this fazed the diners at Beppe who packed the joint on the nights I was there. Along with the Tuscan spare ribs and fritto chicken, the *secondi* menu was filled with crowd-pleasing fusion items like lamb potpie and a seafood stew served tagine-style, under a stovepipe cover. The pork ribs were moist and tasted sweetly of tomatoes, and the chicken (which came with pancetta-flavored collard greens) was cut in manageably small pieces and sealed in a brittle, lemony

Beppe
45 East 22nd Street;
212-982-8422.

Photographed by Kenneth Chen



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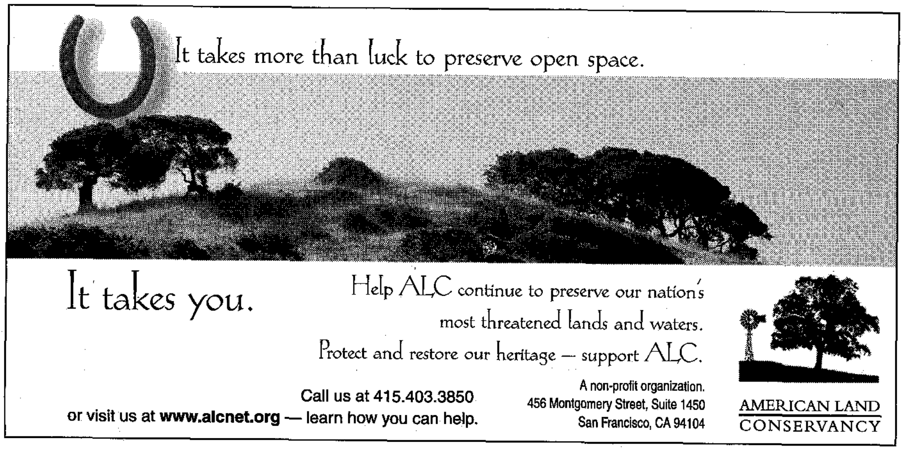
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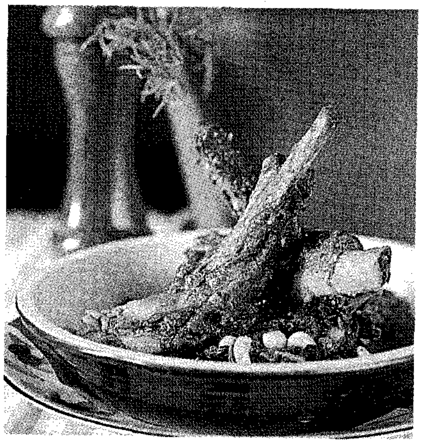


Tuscan fun: Beppe's maremmana spare ribs.

batter. I thought the seafood stew was a little unfocused, but the potpie (simmered in Chianti, with baby artichokes) was delicious once you made your way through the cementlike crust. Tuscan purists should enjoy Casella's version of New York strip steak, which is sliced in thin ribbons, then drizzled with an aromatic herb sauce. The best seafood dish was the fish of the day, roasted, with lemon and oregano; the best poultry item were two quail, grilled to juicy pinkness inside, rolled in Casella's impressive herb stash, and served on a mushroom farro cake.

There's a good selection of Tuscan wines to accompany all this aggressively rustic grub, plus eleven varieties of grappa to help burn it off. The mostly standard dessert choices aren't written on any menu, so you have to listen groggily as the wait staff recite them all. There was a good, though very unrustic plum tart, and three slim cannolis accompanied by some chocolate dipping sauce in a clay bowl. The Italian snobs at the table turned up their noses at an arrangement of stale biscotti ice-cream sandwiches but were pleased with the yogurt panna cotta, which was smooth and sweet, like custard but not as heavy. There was a selection of cooling sorbets as well, and a Mama-size icy concoction of Chianti jelly, Prosecco sorbet, and lemon semifreddo, all stacked up in a frosty glass. Cups of cappuccino concluded the meal, followed by a plate of anise and bacon brittle. I thought the bacon was a little over-the-top, but that's just an opinion. My mama was a different kind of cook, after all. ■

Beppe 45 East 22nd Street; 212-982-8422. Dinner, 5:30 to 11:30 P.M. Monday through Saturday. Appetizers, $7 to $12; entrées, $16 to $29. A.E., M.C., V.

cue

Movies

Edited by Ben Kaplan

This Week's Releases

Amy
Silence engulfs the daughter of a murdered rock star whose only communication with the world becomes the music she makes. Starring Rachel Griffiths and newcomer Alana De Roma as Amy. (1 hr. 44 min.; PG-13) • Opens 5/18.

Angel Eyes
A Chicago cop (Jennifer Lopez) is saved by an obscure musician (Jim Caviezel) named Catch. Directed by Luis (*When a Man Loves a Woman*) Mandoki. (1 hr. 47 mins.; R) • Opens 5/18.

Fast Food Fast Women
An ensemble dramedy about two generations of New Yorkers and their dalliances with love. Directed by Amos Kollek, and starring Anna Thomson, Louise Lasser, and Vincent Argo. (1 hr. 36 mins.; R) • Opens 5/18.

Moulin Rouge
Baz Luhrmann (*Romeo + Juliet*) wrote and directed this nineteenth-century Parisian love story, starring Ewan McGregor as a young poet who falls in love with a courtesan played by Nicole Kidman. With John Leguizamo. (2 hr. 15 mins; PG-13) • Opens 5/18.

Petits Frères
Nonprofessional child actors play themselves in Jacques Doillon's (*Ponette*) film about a Parisian girl who flees the suburbs for the solace of a housing project. (1 hr. 32 mins.; NR) • Opens 5/18.

Shrek
Mike Myers, Cameron Diaz, and Eddie Murphy lend their voices to this animated tale of a villainous storybook ogre who grows into a hero in his quest to save a princess. (1 hr. 29 mins; PG) • Opens 5/16.

Strange Fits of Passion
Australian filmmaker Elise McCredie's debut about a bookstore clerk (Michela Noonan) and her theories on love. (1 hr. 20 mins; NR) • Opens 5/18.

A quick bite: Anna Thomson and Jamie Harris in *Fast Food Fast Women.*

New Films

About Adam
Love and marriage reinterpreted by a polyandrous Dubliner (Stuart Townsend) and a torch singer (Kate Hudson) in a comedy from writer-director Gerard Stembridge. (1 hr. 38 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3

All Access: Front Row, Backstage, Live!
The IMAX concert film features Macy Gray, B.B. King, Carlos Santana, and more. (1 hr. 4 mins.; NR) • Loews Imax Theater

Along Came a Spider
Morgan Freeman reprises his role as detective and criminal profiler Alex Cross from *Kiss the Girls* in this foot-draggy but well-plotted crime thriller about an insanely ambitious kidnapper. Freeman is fun to watch even though the role barely tweaks his talent. (Rainer; 4/16/01) (1 hr. 47 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island

★ Amores Perros
The debut feature from director Alejandro González Iñárritu is an extraordinary triptych about life and suffering in Mexico City. In each of the three sections, which cross over into one another, the subject is the damage done to people by violence. The entire film is harrowing. (Rainer; 4/9/01) (2 hrs. 33 mins.; R) • UA Union Square; AMC Empire 25 Theatres; Lincoln Plaza Cinemas

Blow
Johnny Depp stars as the real-life drug dealer and junkie George Jung, and the movie tracks him from the late sixties, when he was riding high, through four decades, ending in his incarceration. But George never really takes hold of our imaginations: A cipher in misery is still a cipher. (Rainer; 4/16/01) (2 hrs.; R) • Battery Park City Cinema; Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; CC Sutton; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Whitestone; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. Hugh Grant and Colin Firth play her two suitors, and the Jane Austen–ish conceit doesn't work with these dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island

The Brothers
A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's cinematic debut. (1 hr. 43 mins.; R) • AMC Empire 25 Theatres; Whitestone; Linden Boulevard Multiplex

The Center of the World
Wayne Wang's movie about a techno-geek soon-to-be-IPO-millionaire who only cares about connecting with a lap dancer. He pays her ten grand to spend a long weekend in Vegas with him. She should've asked for a lot more. (Rainer; 4/30/01) (1 hr. 26 mins.; NR) • CC Angelika Film Center; Clearview's Chelsea; AMC Empire 25 Theatres; CC Eastside Playhouse; Clearview's Park and 86th St.; Clearview's 62nd and Broadway

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's 59th Street East; Pavilion; Ridgewood; UA Marboro; Cinemart; Kaufman Astoria Cinema; UA Movieworld

Chopper
From Australia with blood, writer-director Andrew Dominik presents a homicidal maniac (Eric Bana) with a killer sense of humor. (1 hr. 34 mins.; NR) • Battery Park City Cinema; CC Village East; Clearview's Chelsea; AMC Empire 25 Theatres

★ The Circle
Jafar Pahani's movie about the linked lives of a series of fugitive women has been banned in Iran, and it's easy

Opening

Arrested Development

Yes, this time makes thrice that Jennifer Lopez has portrayed some semblance of the fuzz. From playing a government agent in *Out of Sight* to her role as an FBI-employed psychotherapist in *The Cell* to her latest turn as a cop in **Angel Eyes** (pictured), J.Lo can't stop returning to the scene of the crime. Luis Mandoki (*Message in a Bottle*) directs this urban love story about a shadowy drifter (Jim Caviezel) who saves our steely heroine before the two outwardly tough but inwardly tender Chicagoans fall in love. Speaking of which, Jen's much-publicized breakup with Puff Daddy, alias P. Diddy, came after she wrapped this film—meaning that by now, she's probably had enough of the cops offscreen *and* on. Opens May 18.

Photographs: top, courtesy of Lot 47 Films; bottom, Rafy.

to see why. The ordeals the women endure are made to seem like summations of human experience; their misery and resolution come through with the force of accusation. (Rainer; 4/23/01) (1 hr. 31 mins.; NR) • Cinema Village; Lincoln Plaza Cinemas; Kew Gardens Cinemas

The Claim

Michael Winterbottom's follow-up to *Jude* is a wild Western about the California gold rush, starring Wes Bentley, Milla Jovovich, Natassja Kinski, and Sarah Polley. (2 hrs.; R) • UA Union Square; AMC Empire 25 Theatres.

Crocodile Dundee in L.A.

Paul Hogan and his real-life wife, Linda Kozlowski, reprise their roles in director Simon Wincer's (*Free Willy*) film. (1 hr. 35 mins.; PG) • Battery Park City Cinema; AMC Empire 25 Theatres; Loews 72nd St. East; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; UA Movies at Staten Island.

★ Crouching Tiger, Hidden Dragon

Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. (Rainer; 12/11/00) (1 hr. 54 mins.; R) • CC Village East; AMC Empire 25 Theatres; Kaufman Astoria Cinema

The Day I Became a Woman

Three interwoven stories illustrate the stages of a woman's life in Iran. Directed by Marzieyh Meshkini. (1 hr. 18 mins; NR) • Cinema Village

Driven

Sylvester Stallone wrote and stars in this *vroom*-and-*boom* racing-car extravaganza. All that noise is practically unrelenting, which turns out to be a good thing when the action slows long enough to hear some of the actual dialogue. (Rainer; 5/7/01) (1 hr. 9 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

Enemy at the Gates

Jean-Jacques Annaud's WWII movie is a compendium of old-time war-movie clichés. It stars Jude Law, impossibly miscast, and Ed Harris, as his Nazi counterpart, Major Koenig, and he's the only good thing in the movie. (Rainer; 3/26/01) (2 hrs. 11 mins.; R) • AMC Empire 25 Theatres; Kaufman Astoria Cinema; Main Street Cinemas; North Shore Towers.

Eureka

Nearly four hours of wide-screen melancholia about the aftereffects of a bus hijacking on its survivors. The director Shinji Aoyama has a fine eye for composition, but his existential odyssey is so attenuated and vague that it turns suffering into an art thing. (Rainer; 5/14/01) (3 hrs. 37 mins.; NR) • Loews State.

Exit Wounds

DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • AMC Empire 25 Theatres; Whitestone; Linden Boulevard Multiplex.

The Forsaken

Driving from Los Angeles to Florida, Kerr Smith picks up a flighty hitchhiker who happens to be a vampire. Written and directed by J. S. Cardone. (1 hr. 30 mins.; R) • UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; UA Gemini; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Plaza; UA Crossbay; UA Movies at Staten Island

Freddy Got Fingered

Tom Green's trifecta—he wrote, directed, and stars in this film—is about an animator who moves in with his parents, Rip Torn and Julie Hagerty (*Airplane!*). (1 hr. 40 mins.; R) • AMC Empire 25 Theatres; UA Astoria; UA Crossbay II; UA Movies at Staten Island

The Girl

Writer-director Sande Zeig's debut film about two women who fall in love at a Parisian nightclub. (1 hr. 26 mins.; NR) • Quad Cinema

The Golden Bowl

The latest literary adaptation from the producing-directing team of Ismail Merchant and James Ivory is an overexplicit rendition of Henry James's illustrious, overimplicit novel. Nick Nolte shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas; UA Movies at Staten Island

Hannibal

Anthony Hopkins is a plumper, more princely cannibal Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Loews State

Heartbreakers

Sigourney Weaver and Jennifer Love Hewitt play mother-daughter con artists in this lame comedy also starring Gene Hackman as a teeth-stained tobacco heir with a perpetual retching cough. (Rainer; 4/2/01) (2 hrs. 4 mins.; PG-13) • AMC Empire 25 Theatres

In the Mood for Love

Wong Kar-Wai's new film is set in Hong Kong in 1962, but most of it is shot indoors. Trancelike yet chichi, it's an example of pop-schlock aestheticism. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • CC Village East

Josie and the Pussycats

The Spice Girls meet *Spinal Tap* in this feature-length *Behind the Music*. Rosario Dawson, Tara Reid, and Rachael Leigh Cook play the band, Alan Cumming the manager. Written and directed by Deborah Kaplan and Harry Elfont. (1 hr. 33 mins.; PG-13) • Loews State

Kingdom Come

A comedy about the many strands of the Slocumb family, who come together at a funeral. Starring LL Cool J, Vivica Fox, and Jada Pinkett Smith in Doug McHenry's (*Jason's Lyric*) second film. (1 hr. 35 mins.; PG) • AMC Empire 25 Theatres; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex

The King Is Alive

Kristian Levring's Dogma 95 film is about a stranded bus in an African desert where the survivors stage *King Lear*. Starring Jennifer Jason Leigh and Bruce Davison. (1 hr. 58 mins; R) • Quad Cinema; Clearview's Chelsea; Clearview's Park and 86th St.; Lincoln Plaza Cinemas

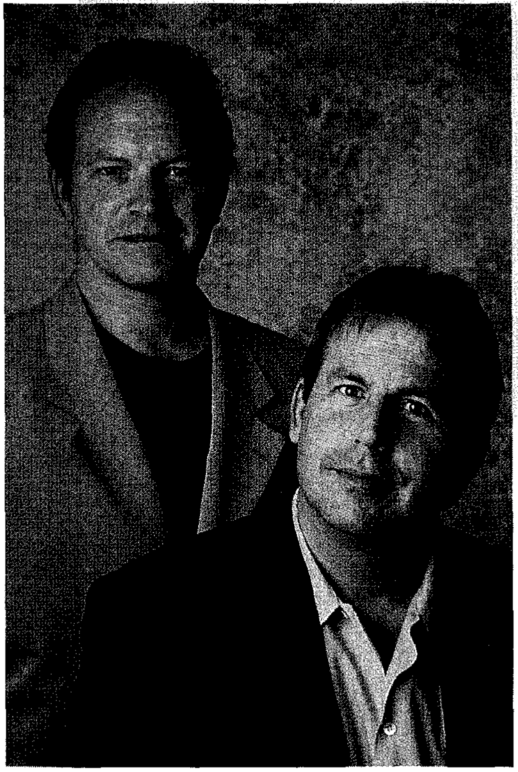
A Knight's Tale

Writer-director Brian Helgeland is aiming squarely for the youth audience in this trying-to-be-hip me-

Behind the Scenes

Fairy-Tale Theater

Even before they wrote *Shrek*, **Ted Elliot and Terry Rossio** were among the two most successful screenwriters in Hollywood. That they write most of their scripts for animated films—a genre in which scores of producers often work with multiple directors who improvise from scripts done by dozens of writers—makes their success all the more impressive. Jeffrey Katzenberg knows how good they are. When he left Disney and started his own company, DreamWorks SKG, with Steven Spielberg and David Geffen, one of the first moves he made was to hire Elliot (pictured, at rear) and Rossio (in front) for a project, even though they were still under contract to the Mouse. "Jeffrey asked if we'd write something, and naïve us, we said yes," the 39-year-old Elliott recalls. "We assumed it wouldn't impact our relationship with Disney, but we were rounded up, hustled to the elevator, and escorted out by security." They soon became the first screenwriters signed to an overall deal at DreamWorks. "We like working with Jeffrey," says Rossio, 41. "He's like an old Hollywood producer—the only thing he doesn't do on an animated film is color in the drawings." Since first teaming up at Saddleback High in Orange County, the two have written *Aladdin, The Mask of Zorro, Small Soldiers*, and *The Road to El Dorado* (not to mention uncredited work on *Men in Black*). "I love animated films, but you have to know how to do them," says Elliott. The secret, they say, is to avoid the usual trap of dumbing them down, so they pepper their scripts with witty pop-culture references and real-life emotions. "In Hollywood, you're aiming your film at the kid's sensitive, easily offended parents, and the minute you've done that, you've narrowed your focus and lost your edge," says Elliott. "And that's something Terry and I will never do." *Shrek* opens on May 16. B.K.



Photograph courtesy of DreamWorks Pictures.

dieval romp starring current teen heartthrob Heath Ledger as a lowborn thatcher's son who dreams of being a jousting nobleman. Helgeland mixes modern-day anachronisms and eighties arena rock on the soundtrack, but the results seem less daring than opportunistic. This movie doesn't pull young audiences into the past; it brings the past right into the present, with a smirk. (Rainer; 5/14/01) (2 hrs. 12 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

The Luzhin Defence

John Turturro stars as a pathologically withdrawn chess genius who attracts the love of a devoted woman, played by Emily Watson. Watson has a shining purity in this role, but too much of the movie is blandly conventional, without the fire of obsession that might ignite it. (Rainer; 4/30/01) (1 hr. 6 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's Beekman; BAM Rose Cinemas; Kew Gardens Cinemas

★ The Man Who Bought Mustique

Lord Glenconner is a Scottish lord who bought the tiny Caribbean island Mustique in 1958 as a birthday present for his wife and proceeded to turn it into a jet-setter's playground before retreating, debt-ridden, to St. Lucia. In this documentary by Vikram Jayanti and Joseph Bullman, Glenconner returns to Mustique for a rare reappearance and proceeds to carry on like a poisonous toff. (Rainer; 5/14/01) (1 hr. 18 mins.; NR) • Film Forum

★ Memento

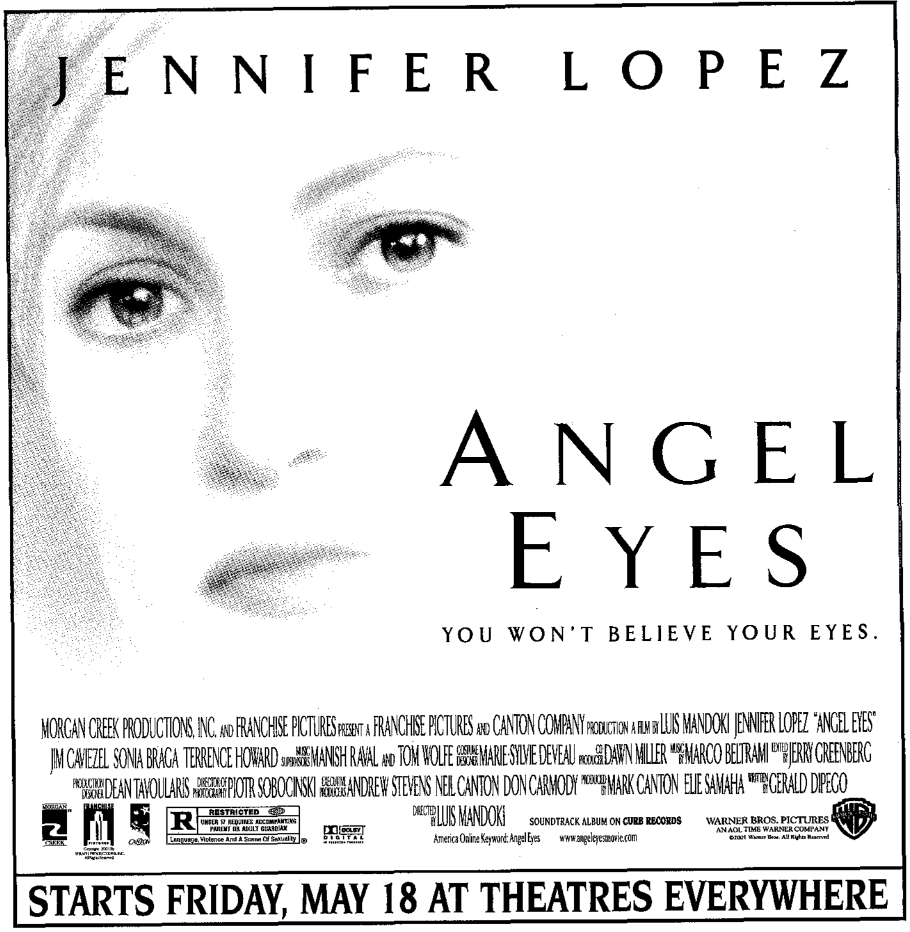
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • Battery Park City Cinema; CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Clearview's Olympia; Lincoln Plaza Cinemas; Centre Sunnyside; Kaufman Astoria Cinema; Kew Gardens Cinemas; Main Street Cinemas

The Mummy Returns

Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's second installment of the *Mummy* canon. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.



MORGAN CREEK PRODUCTIONS, INC. AND FRANCHISE PICTURES PRESENT A FRANCHISE PICTURES AND CANTON COMPANY PRODUCTION A FILM BY LUIS MANDOKI JENNIFER LOPEZ "ANGEL EYES" JIM CAVIEZEL SONIA BRAGA TERRENCE HOWARD MUSIC SUPERVISORS MANISH RAVAL AND TOM WOLFE COSTUME DESIGNER MARIE-SYLVIE DEVEAU CO-PRODUCER DAWN MILLER MUSIC BY MARCO BELTRAMI EDITED BY JERRY GREENBERG PRODUCTION DESIGNER DEAN TAVOULARIS DIRECTOR OF PHOTOGRAPHY PIOTR SOBOCINSKI EXECUTIVE PRODUCERS ANDREW STEVENS NEIL CANTON DON CARMODY PRODUCED BY MARK CANTON ELIE SAMAHA WRITTEN BY GERALD DIPEGO

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DIRECTED BY LUIS MANDOKI

SOUNDTRACK ALBUM ON CURB RECORDS

America Online Keyword: Angel Eyes www.angeleyesmovie.com

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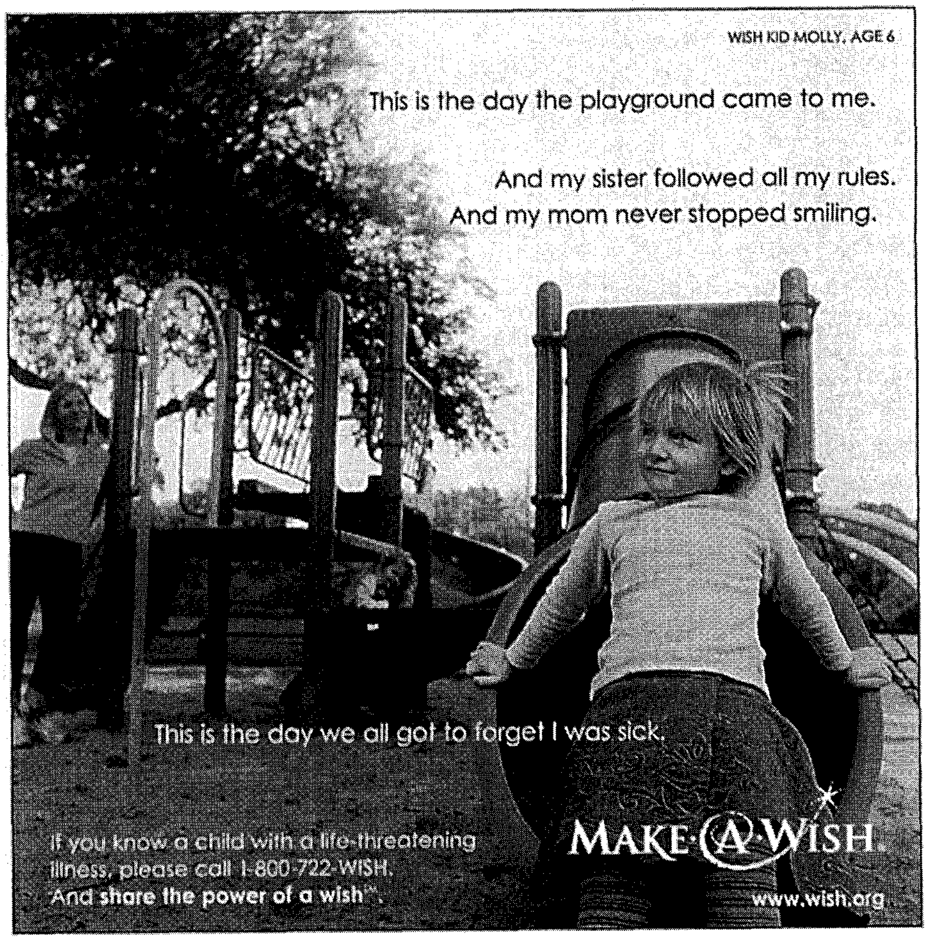
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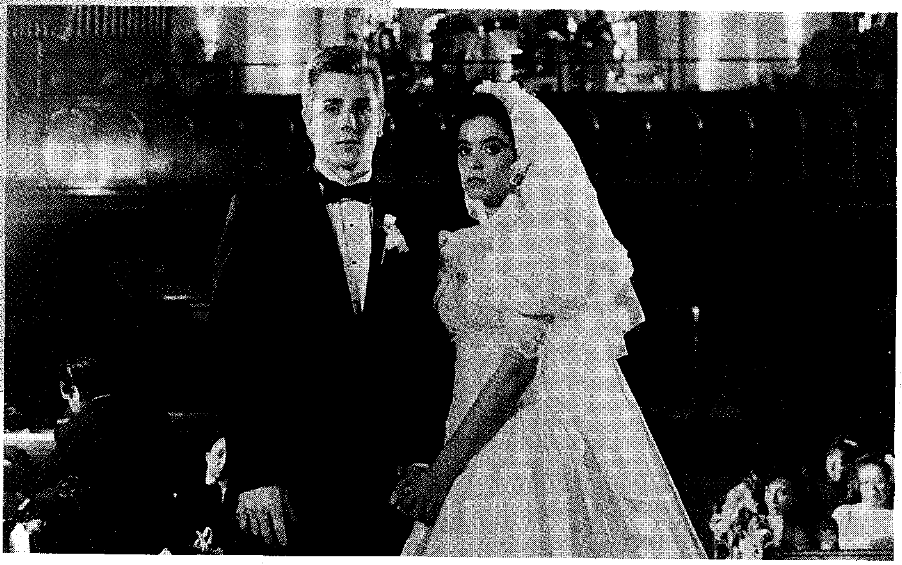
One Night at McCool's
Rock scion Liv Tyler incenses Paul Reiser, John Goodman, and Matt Dillon so that hit man Michael Douglas has to come in and clean up, in director Harald Zwart's film. (1 hr. 33 mins.; R) • Battery Park City Cinema; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Loews Coronet; Sony Lincoln Square; UA Astoria; UA Crossbay II

Pavilion of Women
Willem Dafoe plays an American missionary in thirties China in Yim Ho's (*The Sun Has Ears*) love story about a middle-aged woman who creates a new life after her sons leave home for schooling. (1 hr. 19 mins.; R) • Quad Cinema; Clearview's First & 62nd St.

Festival

Mamma Dramas

Fatso, written, directed by, and starring Anne Bancroft, opens **Malafemmina: The Cinema of Italian-American Women.** That Bancroft is Italian may surprise; that Dom DeLuise plays the title role probably will not. But that's the point of "Malafemmina," which will be held at Casa Italiana Zerilli-Marimo at NYU: to highlight an important band of powerful filmmakers, like Nancy Savoca, whose *True Love* (pictured, starring Ron Eldard and Annabella Sciorra) won the Grand Jury Prize at Sundance in 1989; and Rachel Amodeo, director of *What About Me,* a film about a woman's journey toward the American dream that descends into homelessness. All of the screenings are free and immediately followed by round-table discussions, but be warned, *Cannonball Run* fans—only one film stars Mr. DeLuise. Opens May 17. (See "Museums, Societies, Etc.")



Pokémon 3
More animated antics from those unruly Japanese pocket monsters. Directed by *Pokémon* veteran Michael Haigney. (1 hr. 40 mins; G) • Concourse Plaza; Linden Boulevard Multiplex; Pavilion; Main Street Cinemas; UA Astoria

★ Pollock
Ed Harris gives a powerful, kinesthetic performance as Jackson Pollock in this respectable, somewhat conventional movie. (Rainer; 12/25/00) (2 hrs.; R) • CC Village East; UA Gemini; North Shore Towers

Spy Kids
Robert Rodriguez wrote and directed this tale of two children who must rescue their square-seeming secret-agent parents (Antonio Banderas, Carla Gugino). (1 hr. 28 mins.; PG) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; Atrium; UA Movies at Staten Island

Startup.com
For people slavering for a movie detailing the comeuppance of cocky dot-commers, this film will seem like manna, but skewed to be a movie about friends falling out, and one that skimps the anthropological interest we have in this subculture. (Rainer; 5/21/01) (1hr. 43 mins.; R) • Film Forum

★ The Tailor of Panama
John Boorman's movie of the John Le Carré best-seller is a freewheeling jape that turns into a pitch-black burlesque with surprising depths of feeling. Starring Geoffrey Rush, Pierce Brosnan, and Jamie Lee Curtis. (Rainer; 4/2/01) (1 hr. 49 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Loews 84th Street

★ Thirteen Days
A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban Missile Crisis. Kevin Costner stars and Roger Donaldson directs. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Centre Sunnyside

★ Time and Tide
Tsui Hark's gangster extravaganza makes almost no narrative sense, but it's an opulent, if ultimately disposable, kinetic joyride. (Rainer; 5/21/01) (1 hr. 51 mins.; R) • CC Village East

Town and Country
An egregious comedy about marital woes in which a cast including Warren Beatty, Diane Keaton, Goldie Hawn, and Garry Shandling are knocked down like ducks in a shooting gallery. (Rainer; 5/14/01) (1 hr. 46 mins.; R) • Battery Park City Cinema; Clearview's Chelsea; AMC Empire 25 Theatres; Sony Lincoln Square; Cinemart; Atrium

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Clearview's Waverly; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Kaufman Astoria Cinema

Trumpet of the Swan
Animated musical voiced by Jason Alexander, Little Richard, and Carol Burnett in an adaptation of the E. B. White novel. (1 hr. 14 mins.; G) • UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; UA Gemini; Loews 84th Street

Under Hellgate Bridge
Astoria, Queens, is the setting for this mob story in which love and power collide. Michael Sergio's debut film. Starring Jonathan LaPaglia and *Sopranos* stars Dominic Chianese and Vincent Pastore. (1 hr. 30 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; CC Sutton; UA East; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island

Under the Sand
Charlotte Rampling stars as a wife whose husband mysteriously disappears in this film that moves from the world of police procedurals to something more cosmically alienating. (Rainer; 5/14/01) (1 hr. 35 mins.; NR) • Quad Cinema; Clearview's Chelsea West; Lincoln Plaza Cinemas

The Widow of St. Pierre
Impressive to look at, but the performers, especially Binoche, are too freeze-dried for all the supposed passion on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Cinema Village; Loews State; North Shore Towers

With a Friend Like Harry
Sergi Lopez plays a grinning predator in this French psychological thriller. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas; BAM Rose Cinemas

Young Girl and the Monsoon
In this story of a young dad coming undone in New York City, his daughter (newcomer Ellen Muth) is the only one who can get him back on track. TV writer-director James Ryan's feature debut. (1 hr. 30 mins.; NR) • CC Village East

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • Along Came a Spider; Blow; Bridget Jones's Diary; Chocolat; Chopper; Crocodile Dundee in L.A.; Driven; A Knight's Tale; Memento; The Mummy Returns; One Night at McCool's; Spy Kids; The Tailor of Panama; Town and Country; Under Hellgate Bridge

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • About Adam; Calle 54; The Center of the World; Memento; With a Friend Like Harry

CC Village East
189 Second Ave. (212-529-6799) • Chocolat; Chopper; Crouching Tiger, Hidden Dragon; In the Mood for Love; Pollock; Time and Tide; Under Hellgate Bridge; Young Girl and the Monsoon

Cinema Village
22 E. 12th St. (212-924-3363) • The Circle; The Day I Became a Woman; The Widow of St. Pierre

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • The Mummy Returns; Traffic

Photograph courtesy of United Artist Pictures.

Film Forum
209 W. Houston St. (212-727-8110) • Startup.com; The Man Who Bought Mustique (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • Blow; Bridget Jones's Diary; A Knight's Tale

Quad Cinema
34 W. 13th St. (212-255-8800) • The Girl; Pavilion of Women; The King Is Alive; Under the Sand

UA Union Square
13th St. and Broadway (212-253-2225) • Amores Perros; The Claim; Driven; The Luzhin Defence; The Mummy Returns; Spy Kids; The Tailor of Panama; Trumpet of the Swan

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Blow; Chocolat; One Night at McCool's; Spy Kids; Under Hellgate Bridge

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Center of the World; Chopper; The Forsaken; The Mummy Returns; One Night at McCool's; The King Is Alive; Town and Country

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Tailor of Panama; Under the Sand

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Blow; Bridget Jones's Diary; A Knight's Tale; Memento

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Along Came a Spider; Bridget Jones's Diary; Driven; A Knight's Tale; Memento; The Mummy Returns; Trumpet of the Swan

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Amores Perros; Blow; The Brothers; The Center of the World; Chocolat; Chopper; The Claim; Crocodile Dundee in L.A.; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Exit Wounds; Freddy Got Fingered; Heartbreakers; Joe Dirt; Kingdom Come; The Luzhin Defence; One Night at McCool's; Pavilion of Women; Spy Kids; The Tailor of Panama; Town and Country; Traffic; Trumpet of the Swan; Under Hellgate Bridge

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • About Adam; Bridget Jones's Diary

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Center of the World

CC Sutton
205 E. 57th St. (212-759-1411) • Blow; Under Hellgate Bridge

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Chocolat

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Driven

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Along Came a Spider; Bridget Jones's Diary; Driven; The Forsaken; A Knight's Tale; The Mummy Returns

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Memento

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • One Night at McCool's

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Eureka; Hannibal; Josie and the Pussycats; The Widow of St. Pierre

Paris Theatre
4 W. 58th St. (212-688-3800) • The Golden Bowl

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Memento;

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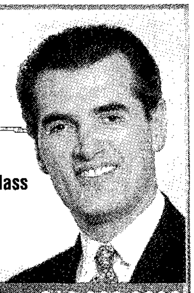

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SHARING IS CARING

Spy Kids; The Tailor of Panama; Town and Country

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Luzhin Defence

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Memento; The Mummy Returns; Pavilion of Women; The Tailor of Panama; Traffic

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • The Center of the World; The King Is Alive

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Crocodile Dundee in L.A.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Along Came a Spider; Driven

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Along Came a Spider; Blow; Bridget Jones's Diary; Driven; A Knight's Tale; The Mummy Returns

UA East
1629 First Ave., at 85th St. (212-249-5100) • Under Hellgate Bridge

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Forsaken; A Knight's Tale; Pollock; Trumpet of the Swan

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Center of the World

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Mummy Returns

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Bridget Jones's Diary; Memento

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Amores Perros; The Circle; Memento; The King Is Alive; Under the Sand; With a Friend Like Harry

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Mummy Returns; The Tailor of Panama; Trumpet of the Swan

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Along Came a Spider; Blow; Driven; Kingdom Come; A Knight's Tale; The Mummy Returns; Spy Kids

New Coliseum
701 W. 181st St. (212-740-1545) • Driven; A Knight's Tale; The Mummy Returns; Spy Kids

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Along Came a Spider; Kingdom Come; Spy Kids

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Along Came a Spider; Blow; Bridget Jones's Diary; Driven; A Knight's Tale; One Night at McCool's; Spy Kids; Town and Country

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Along Came a Spider; Crocodile Dundee in L.A.; Driven; The Forsaken; Kingdom Come; A Knight's Tale; The Mummy Returns; Spy Kids; Under Hellgate's Bridge

Concourse Plaza
214 E. 161th St. (718-588-8800) • Along Came a Spider; Crocodile Dundee in L.A.; Driven; Kingdom Come; A Knight's Tale; The Mummy Returns; Pokemon 3; Spy Kids; Under Hellgate Bridge

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Along Came a Spider; Blow; The Brothers; Crocodile Dundee in L.A.; Driven; Exit Wounds; The Forsaken; Kingdom Come; A Knight's Tale; The Mummy Returns; Spy Kids; Under Hellgate Bridge

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • The Golden Bowl; The Luzhin Defence; With a Friend Like Harry

Resurrected

Revived *Spirits*

When Giulietta Masina, Federico Fellini's wife and star, was on her deathbed, the director began preparations with Marvin Hamlisch (*The Sting, A Chorus Line*) to turn **Juliet of the Spirits** into a Broadway musical. "Federico thought if he could make it happen, she would get better," says Charlotte Chandler, author of *I, Fellini*. "After all, he originally wrote *Juliet* as her valentine." Alas, Fellini himself grew ill, and *Juliet of the Spirits* never played Times Square. But on May 18, Film Forum will screen *Juliet*, Fellini's first color film—and with a restored print of this picture about a marriage on the rocks and a wife (Masina, pictured, center, with Sylva Koscina, left, and Caterina Boratto) drawn increasingly toward the occult, New Yorkers can only try to imagine what Fellini's first Broadway musical might have been like. Though maybe Fellini was lucky: Unlike that other big movie turned Broadway production, and given Giuliani's decency commission and Fellini's hang-ups about women, *Juliet* is probably safer onscreen. Opens May 18.

Photograph courtesy of Rialto Pictures

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • A Knight's Tale; The Mummy Returns; Spy Kids

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; A Knight's Tale; Spy Kids

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Chocolat; Driven; The Forsaken; Freddy Got Fingered; The Mummy Returns; One Night at McCool's; Town and Country

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Along Came a Spider; Driven; Kingdom Come; A Knight's Tale; The Mummy Returns; Spy Kids

Cobble Hill
265 Court St. (718-596-9113) • Blow; Bridget Jones's Diary; The Golden Bowl; Memento; The Mummy Returns

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Crocodile Dundee in L.A.; The Mummy Returns; Spy Kids

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Along Came a Spider; The Brothers; Crocodile Dundee in L.A.; Driven; Exit Wounds; The Forsaken; Kingdom Come; A Knight's Tale; The Mummy Returns; Pokemon 3; Spy Kids; Under Hellgate Bridge

Pavilion
188 Prospect Park West (718-369-0838) • Along Came a Spider; Blow; Bridget Jones's Diary; Chocolat; Crocodile Dundee in L.A.; Driven; A Knight's Tale; The Mummy Returns; Pokemon 3; Spy Kids

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Along Came a Spider; Chocolat; A Knight's Tale; The Mummy Returns; Spy Kids

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Chocolat; A Knight's Tale; The Mummy Returns; Spy Kids; Under Hellgate Bridge

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; A Knight's Tale; The Mummy Returns

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Bridget Jones's Diary; Memento; The Mummy Returns; Spy Kids; Thirteen Days

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Along Came a Spider; Chocolat; Crocodile Dundee in L.A.; The Forsaken; Town and Country

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; A Knight's Tale; The Mummy Returns; Spy Kids; Under Hellgate Bridge

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Along Came a Spider; The Mummy Returns; Spy Kids

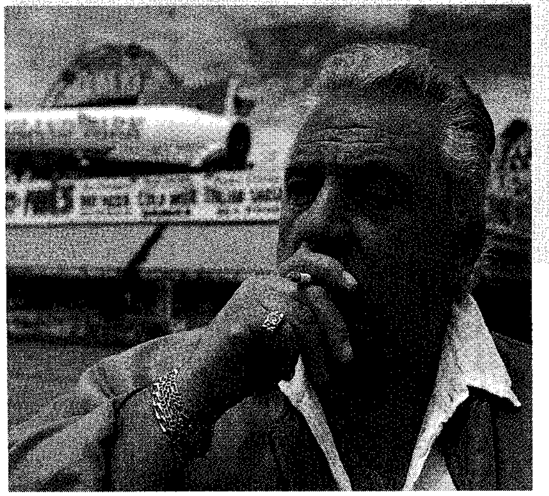
Kaufman Astoria Cinema
38th St. at 35th Ave. (-718-786-2020) • Along Came a Spider; Blow; Bridget Jones's Diary; Chocolat; Crouching Tiger, Hidden Dragon; Driven; Enemy at the Gates; The Forsaken; A Knight's Tale; Memento; Spy Kids; Traffic; Under Hellgate Bridge

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Circle; The

Festival

Once Upon a Time in New York

Raconteur Vinny Vella is larger than life. He hot-wired a police cruiser at 11, was charged with grand larceny (but never convicted) for stealing King Tut's ring from the Metropolitan Museum of Art, and stars in John Huba's fantastic documentary *Hey Vinny*. But Vella (pictured) would never have made it to the big screen if not for **Metro Presents: New York Stories**, which opens this week at the Anthology Film Archives. Hosted by Frank Whaley (*Pulp Fiction, Swimming With Sharks*), and produced in association with MetroChannels, which will simulcast the 31 short, documentary, and feature films, "New York Stories" offers a glimpse of talented local filmmakers whose work never saw theatrical release. "I just want people to see it," says Edward Vilga, director of *Dead Broke*, which opens the festival. "New York isn't what people think—it's a tough place to show independent film." So check out the festival on May 18, or we're sending Vinny after ya. For complete listings, see "Museums, Societies, Etc."



Golden Bowl; A Knight's Tale; The Luzhin Defence; Memento

Main Street Cinemas
72–66 Main St. (718-263-4828) • Enemy at the Gates; Left Luggage; Memento; The Mummy Returns; Pokemon 3; Spy Kids

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Enemy at the Gates; Left Luggage; Pollock; The Widow of St. Pierre

Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Forsaken; The Mummy Returns

UA Astoria
28–60 Steinway St. (718-726-1279) • Crocodile Dundee in L.A.; Freddy Got Fingered; The Mummy Returns; One Night at McCool's; Pokemon 3

UA Brandon Cinema
70–20 Austin St., Forest Hills (718-544-1020) • Driven; The Tailor of Panama

UA Crossbay
94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Along Came a Spider; The Forsaken; Under Hellgate Bridge

UA Crossbay II
92–10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Blow; Driven; Freddy Got Fingered; The Mummy Returns; One Night at McCool's; Spy Kids

UA Midway
108–22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blow; Bridget Jones's Diary; Kingdom Come; The Mummy Returns; One Night at McCool's; Spy Kids

UA Movies at Bayside
38–39 Bell Blvd., at 39th Ave. (718-225-7711) • Along Came a Spider; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Along Came a Spider; Bridget Jones's Diary; Chocolat; Driven; A Knight's Tale; The Mummy Returns

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Along Came a Spider; Blow; Bridget Jones's Diary; Driven; A Knight's Tale; The Mummy Returns; Spy Kids; Town and Country

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Blow; Driven; A Knight's Tale; The Mummy Returns

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; The Golden Bowl; A Knight's Tale; The Mummy Returns; Spy Kids; Under Hellgate Bridge

Museums, Societies, Etc.

Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Metro Presents: New York Stories/Angelika Film Festival." 5/18: *Dead Broke* (1999); *Lena's Dreams* (1997). 5/19: *El Septimo Cielo* (1999); *Top Hat and Tales* (2001); *Shucking the Curve* (1998); *Once We Were Strangers* (1998). 5/20: *Cup of Coffee* (2000); *Hey Vinny* (2000); *Burn* (2000).

Film Forum
209 W. Houston St. (212-727-8110); $9. • 5/15–5/17: *Performance* (1970). 5/18–5/21: *Juliet of the Spirits* (1965).

Film Society of Lincoln Center
The Walter Reade Theater, 65 W. 65th St., plaza level (212-875-5600) • "On the Edge with Richard Widmark." 5/18: *Pickup on South Street* (1953); *Night and the City* (1950). 5/19 *Kiss of Death* (1947); *When the Legends Die* (1972). 5/20: *Garden of Evil* (1954). 5/21: *Yellow Sky* (1948). 5/22: *Don't Bother to Knock* (1952).

Malafemmina
24 W. 12th St. (212-998-8739) • 5/17: *Fatso* (1980). 5/18: *Between Black and White* (1994); *Stay of Execution* (1991); *Fuori/Outside* (1997); *Baking Bread* (2001); *La Mia Isola Sacra* (2001); *L'Isola Sommersa* (1998); *La Miseria* (1991); *June Roses* (2001). 5/19: *Ama L'Uomo Tuo* (1975); *What Could You Do With a Nickel?* (1982); *Tarantella* (1995); *What About Me* (1993). 5/20: *Women Forward* (1998); *The Baggage* (2001); *Household Saints* (1993).

Trailers

TANGO KING Robert Duvall's latest endeavor, *Assassination Tango*, will be visiting New York in the coming months to shoot a few scenes; currently filming in Buenos Aires, the strange mix of musical and thriller follows a hired killer (Duvall) to Argentina, where he develops an obsession with tango culture; Duvall is directing and wrote the screenplay for Francis Coppola's American Zoetrope and United Artists.

THE EX-FILES Revolution Studios has hired **Wendy Wasserstein** (*The Heidi Chronicles*) to adapt a work-in-progress by **Laura Zigman**, author of *Animal Husbandry*, the screen version of which recently hit theaters; the story, tentatively called *Her*, focuses on the problems women in relationships encounter when faced with the reappearance of an ex; **Julia Roberts** (pictured), **Deborah Schindler**, and **Elaine Goldsmith-Thomas** will produce.

A FAMILY AFFAIR Michael Douglas and **Catherine Zeta-Jones** (pictured) will finally get the chance to interact onscreen in *Smoke and Mirrors*, for ProStar and Initial Entertainment; the film, which will shoot in either Morocco or Tunisia, is based on a nineteenth-century account of French illusionist Robert-Houdin; **John McTiernan** (*The Thomas Crown Affair*) will direct, and **Kevin Brodie** and **Joel Douglas** (Michael's brother) will produce.

GETTING THE MOLE STORY Jerry Bruckheimer Films recently bought the film rights to a book proposal by journalist **David Vise**, who won the Pulitzer for an investigative piece on the practices of the Securities and Exchange Commission; the book will be based on the true story of Robert Phillip Hanssen, an American agent recently discovered to be a spy by the FBI, and will be titled *The Bureau and the Mole*. SARA CARDACE

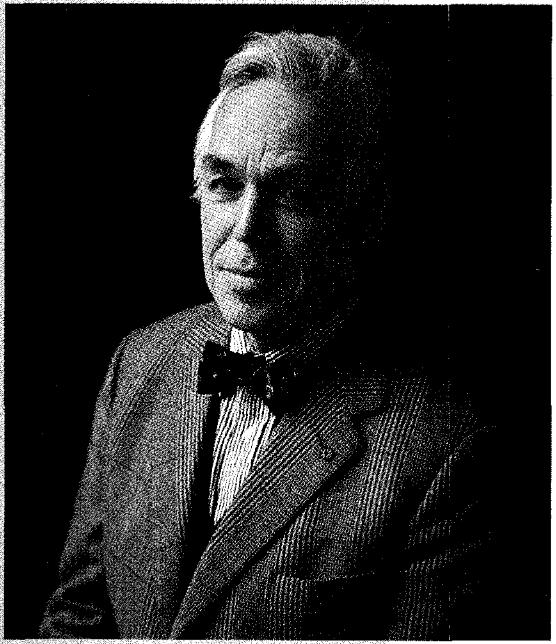
Photographs: clockwise from top left, John Huba; Henry McGee/Globe Photos; Robin Platzer/Twin Images.

Edited by Logan Hill

Opening

The First Degree

Now that John Guare's *Six Degrees of Separation* has completely permeated pop culture—with the unwitting aid of Kevin Bacon—the playwright sees the phrase in the oddest of places. "During the primaries years ago," Guare recalls, "I picked up the *Times*, and they said that there were now just six degrees of separation between Bill Clinton and the presidency." He laughs, then adds, "I thought, *That's not at all what it means.*" Guare has made his name with a metaphor for the increasingly intimate interconnectedness of the world, and his new play, **Chaucer in Rome**, is nothing if not an illustration of that. His drama is a tale of three Americans—an artist, his girlfriend, and a curator—who spend time at the American Academy in Rome during the last year of the millennium, just as the city is being overwhelmed by pilgrims and tourists. To further stomp on Guare's line, there's just one degree of separation between him and the academy: His wife, Adele Chatfield-Taylor, has been its president for thirteen years, working to revive its tradition of hosting artists and scholars like Joseph Brodsky, Ralph Ellison, and Frank Stella. "It's a place where people come to change their lives," he explains. Guare's new drama—in which, he says, "a painter who can no longer paint the way he wants to paint reinvents himself"—provided an opportunity for the playwright to process his bi-cultural shuttling between millennial celebrations in New York and in Rome. "It's almost as if Rome became two cities," Guare says. "This major event was happening where millions of people were coming in every day, and it was as if most of the Romans just said, 'Oh.' " Guare laughs. "In that way, it's just like New York." In previews for a June 7 opening. (See "Off Broadway.") L.H.



Photograph by Timothy Greenfield-Sanders.

Broadway

Now Playing

The Adventures of Tom Sawyer
A new musical based on Twain's novel. $35–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Bells Are Ringing
Faith Prince and Mark Kudisch star in the first Broadway revival of this corny 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Blast!
The world's only half-time show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/10. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1993 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minelli edition. Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a jazz-age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Vicki Lewis and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act
The Manhattan Theatre Club's successful musical tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer Susan Stroman presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once-spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's adventurous 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Now starring Bebe Neuwirth. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

The Gathering
Hal Linden (*The Rothschilds, I'm Not Rappaport*) stars as a Holocaust survivor in Arje Shaw's new political drama about a family's three generations. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th St. (212-239-6200).

George Gershwin Alone
This biographical new solo play with music, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

The Invention of Love
Tom Stoppard's heady drama is an unrepentant nerd fest and tough-going for those who don't care for the intricacies of Latin scholarship. The play follows the elderly scholar and poet A. E. Housman as he travels back in time and confronts his younger self, Oscar Wilde, and a gaggle of the proverbial dead white male academics that revisionists rant about so often. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Jane Eyre
The new musical adaptation that has received mixed reviews, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Judgment at Nuremberg
Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential, The Price*). Maximillian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

King Hedley II
August Wilson (*Jitney, Fences*) returns with the latest entry in his renowned cycle of plays concerning African-American life in the twentieth century. This time, he tackles 1985 Pittsburgh with his longtime collaborator and talented director Marion McClinton. *Kiss Me Kate* vet Brian Stokes Mitchell makes the transition to drama with admirable dexterity; Charles Brown, Viola Davis, Lou Myers, Monté Russell, and Leslie Uggams all contribute strong performances. $25–$70. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the *Shrew*'s Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.– Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway mega-musicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Macintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Eric McCormack, the star of television's *Will & Grace,* will play Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "sure-fire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and sure-fire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this record-setting Tony-favorite is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The high-kicking Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an aston-

Opening

This Old House

Last fall, Minneapolis native Lee Blessing scored with the baseball bio *Cobb,* which impressed Kevin Spacey so much that the actor bankrolled the play's extension. Now Blessing is returning to New York with **Thief River.** The new drama, starring Neil Maffin (pictured, front) and Broadway veteran Gregg Edelman (at rear), tells the story of two midwestern men, who, over the course of five decades, meet and reunite at the same abandoned farmhouse. Undoubtedly, a pair of house seats await Spacey—but one hopes that, this time, the company won't need his help. In previews for a May 20 opening. (See "Off Broadway.")

Photograph by Susan Johann.

ishing assortment of characters led by Trudy, a homeless lady who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
This all-too-earnest musical, based on a hodgepodge of Seuss's children's stories, is emceed by the Cat in the Hat. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globe-trotting debutante (Michele Lee). $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Opening

Good Rapp

As the new drama **Nocturne** begins, a character speaks the play's first curt line: "Fifteen years ago, I killed my sister." The rise of Adam Rapp, the 32-year-old Juilliard playwright who wrote that line, has been just as abrupt. Last fall, when his play debuted at Cambridge's American Repertory Theatre, Rapp had written sixteen plays, none of which had been produced. But his dark work (featuring, from left, Dallas Roberts and Will LeBow), a tale of a man who unintentionally killed his sister in a terrible accident, earned him rave reviews, several awards, and comparisons to unflinching playwrights like Margaret Edson (*Wit*) and Marsha Norman (*'Night, Mother*). Now Rapp is riding the critical tide into a Gotham opening at New York Theatre Workshop, which happens to be the same spot where his brother, the actor Anthony Rapp, made it big in another work that launched a few careers: *Rent*. In previews for a May 16 opening. (See "Off Broadway.")

Off Broadway

Previews and Openings

Antigravity's Crash Test Dummies
Acrobatic silver-painted bungee aerial performers play with pulleys, ropes, scaffolding, and more. $10–$25. Call for schedule. 5/18–6/3. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Blur
In Melanie Marnich's new play, a teenage girl learns that she is going blind. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 5/17 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Chaucer in Rome
This new drama by John Guare tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 6/7 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Credeaux Canvas
In this new drama by Keith Bunin, three young East Village denizens struggle to make some sense of their artistic lives. $45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 6/5 opening. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery, 1776, Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 6/6 opening. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Glimmer, Glimmer, and Shine
The talented playwright Warren Leight returns to the world of jazz men he excavated in the Tony-winning *Side Man* with a tale of two brothers and horn players. $55. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 5/24 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

I Love America
A new play by Lidia Ramirez (*Sancocho*), based on dozens of interviews, tracks a group of refugees as they make their way from the Dominican Republic to the United States. $30–$35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 5/17 for a 5/30 opening. • American Place Theater, 111 W. 46th St. (212-840-3074).

Marathon 2001
Ensemble Studio Theatre presents its terrific annual festival of one-act plays. Through 5/20: "Series A" features new works by Billy Aronson, Tom Coash, David Ives, and Cherie Vogelstein. $19. Mon. and Wed.–Sat. at 7:30, Sun. at 3. • E.S.T., 549 W. 52nd St. (212-247-4982).

Nocturne
Marcus Stern directs a new drama by Adam Rapp (*Animals and Plants*) about a young man who accidentally caused his sister's death. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. In previews for a 5/16 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

The Pirates of Penzance
Director Michael Sheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 6, Wed. at 3. In previews for a 6/11 opening. • Pier 17, South Street Seaport (212-239-6200).

Thief River
In this new drama by Lee Blessing (*Cobb*), two midwestern men meet in an abandoned farmhouse three times over a period of 50 years. Mark Lamos (*Tiny Alice*) directs a cast that includes Gregg Edelman (*1776, City of Angels*). $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/20 opening. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Watcher
Former MacArthur fellow, novelist (*Fixer Chao*), and playwright Han Ong opens his latest drama, a coming-of-age story set in Times Square, presented by the Ma-Yi Theatre Company. $19–$35. Wed.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/18 for a 5/24 opening. Through 6/17. • CAP21 Theater (212-581-8896).

Now Playing

American Rhapsody
A musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30, Sun. at 7:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Bat Boy: The Musical
Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Beautiful Things/The Missing Face
The New Federal Theatre presents Tess Onwueme's African drama *The Missing Face* and Selaelo Maredi's new play, set in South Africa, *Beautiful Things*, in repertory. $25. Call for schedule. Through 5/27. • Henry Street Settlement, 466 Grand St. (212-279-4200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4, and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Book of Liz
In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish takes a road trip. $35. Call for schedule. Through 6/1. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
In this subtle Pulitzer-winning drama about divorce and the friendship, Donald Margulies depicts two couples whose interior lives are as complicated as his audience's. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 5/27. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*. Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dralion
Cirque du Soleil returns with its latest high-falutin' version of the high-flying circus. $43.75–$85. Tues. and Wed. at 8, Thurs. and Fri. at 5 and 9, Sat. at 4 and 8, Sun. at 1 and 5. Through 6/3. • Liberty State Park, Jersey City (800-678-5440).

Eli's Comin'
A musical inspired by the music of Laura Nyro, by

Photograph by Joan Marcus.

co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Sat. at 8, Sat. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Eula Mae's Beauty, Bait, and Tackle
Former rodeo star Eula Mae sets up shop in a small town. $40. Mon.–Sat. at 8. Through 5/19. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed
A pitch-perfect solo piece by Becky Mode that captures the excruciating boredom and frustration experienced by a struggling young midwestern actor who works the reservation phones in an haute cuisine restaurant. Through 5/27. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

The Good Thief
Brian d'Arcy James (*The Wild Party*) stars in Conor McPherson's recently extended drama. $25–$45. Wed.–Sat. at 8, Sat. at 5, Sun. at 4. Through 5/26. • 45 Bleecker, 45 Bleecker St. (212-529-4530).

The House Must Be Dismantled
Alba Oms directs the English-language premiere of Spanish playwright Sebastian Junyent's drama about two sisters. $25. English performances Wed.–Fri. at 8; Spanish performances Sat. at 2 and 8, Sun. at 2 and 6:30. Through 5/27. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

I Love You, You're Perfect, Now Change
A musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Lackawanna Blues
Ruben Santiago-Hudson's well-reviewed solo show reimagines 1956 Lackawanna, N.Y. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Lipstick Traces
The Austin-based Rude Mechanicals stage their award-winning experimental adaptation of rock critic Griel Marcus's secret history of the twentieth century. Presented by the Foundry Theatre, this production ricochets from the Sex Pistols to Cabaret Voltaire. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. • Ohio Theater, 66 Wooster St. (800-965-4827).

Lobby Hero
After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count On Me* and Pulitzer-nominated playwright of *The Waverly Gallery*, transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A musical based on the book *Love, Janis* by Joplin's sister Laura. $30–$75. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Village Theater, 158 Bleecker St. (212-307-4100).

Madame Melville
Macaulay Culkin stars in Richard Nelson's drama about a kid who's hot for teacher (Joely Richardson). $60–$65. Mon.–Sat. at 8, Wed. and Sat. at 2. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Mamaleh!
A new musical about Jewish-American women. $35–$40. Wed.–Sat. at 8, Tues.–Thurs. at 2:30, Sun. at 3 and 7. Through 6/3. • Mazer Theater, 197 E. Broadway (888-972-5599).

Maybe, Baby It's You
A romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

The Misanthrope
A new translation of Molière's classic, written and directed by Rod McLucas. $15–$40. Call for schedule. Through 5/27. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Mnemonic
This 1999 London Drama Critics Award winner, a sprawling multimedia investigation into time and memory by Simon McBurney's Theatre de Complicité, should be any experimental-theater addict's delight. $60. Tues.–Sat. at 8, Sat and Sun. at 2, Sun at 7. 5/23 and 5/24 at 2. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

The Play About the Baby
Marian Seldes and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$60. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

See Bob Run
This odd drama by the hot Canadian playwright Daniel MacIvor tracks a young woman (the talented Susan O'Connor) who takes a road trip in search of her father. $35. Thurs.–Sat. at 8, Sun. at 7. Through 6/3. • Rattlestick Theatre, 224 Waverly Pl. (866-468-7619).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

A Skull in Connemara
The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by the talented Irish playwright Martin McDonagh. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/20. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

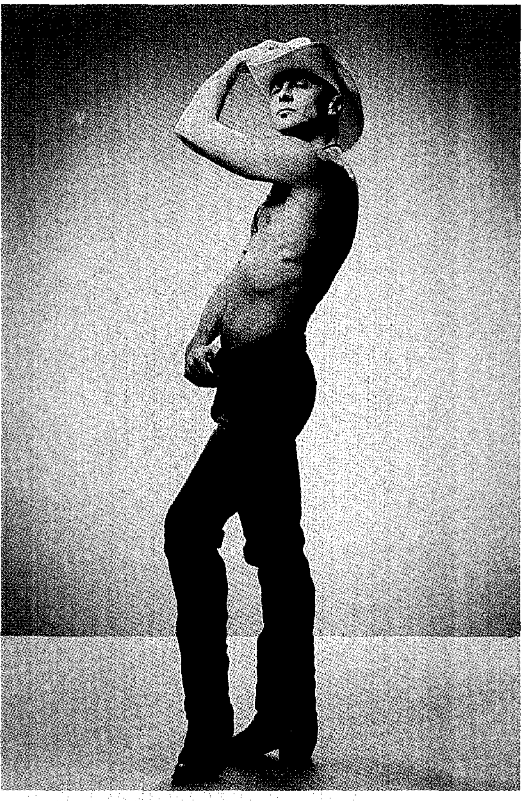
Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The It Girl
This new jazz-age musical is based on *It*, the 1927 film about a shopgirl who becomes a sensation.

Opening

Odd Numbers



Those who insist reality is stranger than fiction probably haven't spent too much time Off-Off Broadway. So grab those plodding, literal-minded realists—everybody knows a couple—and rush them downtown this week for some cultural reprogramming. Beginning May 17, P.S. 122 premieres the oft-honey-dipped Karen Finley's oft-workshopped **Shut Up and Love Me**, a self-described mélange of *Winnie-the-Pooh*, *On the Road*, the Electra complex, and a striptease. The next day, the performance space presents **Brother**, an auspicious new musical collaboration between Pulitzer-winning composer David Del Tredici (*Final Alice*) and Obie-winning performer John Kelly (pictured), based on poems by Lewis Carroll, Allen Ginsberg, and others. Meanwhile, the Flea is showcasing three hourlong plays that you can see in one night. Alice Tuan's sexy new drama, **Ajax (por nobody)**, sits in the middle slot at 8:30, sandwiched by two odd works from the ever-fascinating experimental playwright Mac Wellman: **Cleveland**, a drama about a girl and her Trotskyist mother, and **Sincerity Forever**, which introduces Judy and Molly, two activist members of the Invisible Nation who battle the gruesome mystic Furballs, a group of monsters who threaten to infect and corrupt the minds of earnest people everywhere. (See "Off-Off Broadway.")

Photograph by Martin Schoeller.

$45–$50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Through 5/27. • York Theatre at St. Peters, 619 Lexington Ave. at 54th St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Tower of Babble
A satire. $20. Thurs.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-279-4200).

Uncle Bob
A dark comedy by Austin Pendleton about a man (George Morfogen) and his nephew (Gale Harold). $45. Tues.–Sat. at 8, Sun. at 2 and 7. • *Soho Playhouse, 15 Vandam St. (212-239-6200).*

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
A new drama by Jorge González, the winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

A Will of His Own/Andromache
The irrepressible servant Crispin infuriates his tyrant and master in Michael Feingold's new translation of the Jean-Françoise Regnard 1708 comedy./Jean Racine's first successful play. $28–$35. Call for schedule. Performances in repertory, through 6/17. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Off-Off Broadway

Ajax (por nobody)
Alice Tuan's play about four people who get together to have sex. $15. Thurs.–Sat. at 8:30. Through 5/26. • Flea, 41 White St. (212-226-2407).

BBC America's Dead Funny
This new celebration of British comedy features the popular British comedians Bill Bailey, Owen O'Neill, in repertory with the League of Gentlemen. $25. Call for schedule. 5/16–5/19. • Westbeth Theatre Center, 151 Bank St. (212-307-4100).

Brother
David Del Tredici and John Kelly unite in a musical performance illuminated by dance and video projections. $20. Wed.–Sun. at 8. 5/17–5/26. • P.S. 122, 150 First Ave. (212-477-5288).

Caveman
Richard Maxwell opens his newest experimental play. $15. Wed.–Sat at 7:30. Through 5/29. • SoHo Rep, 46 Walker St. (212-479-7979).

Cleveland/Sincerity Forever
Two odd works by Mac Wellman (*Fnu Lnu*). $15. Thurs.–Sat. at 7 (*Cleveland*) and 10 (*Sincerity Forever*). Through 5/26. • Flea, 41 White St. (212-226-2407).

Communications From a Cockroach
A workshop production of Don Marquis's sketches *Archy & Mehitabel*, designed and directed by Ralph Lee. $15. Thurs.–Sun. at 7. Through 5/20. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

Shut Up and Love Me
Performance artist Karen Finley premieres her latest work about sex. $20–$25. Wed.–Sun. at 8. 5/16–6/2. • P.S. 122, 150 First Ave. (212-477-5288).

The Tempest
Judith Shakespeare Company returns with a new production, starring Jane Titus. $19. Tues.–Sun. at 8, Sun. at 2, 5/19 at 2. Through 5/20. • Theatre 3, 311 W. 43rd St. (212-592-1885).

Want's Unwisht Work
A new work by downtown verse playwright Kirk Wood Bromley. $15. Thurs.–Sat. at 7:30. Through 5/26. • Kraine Theater, 85 E. 4th St. (212-501-4528).

cue Art

Edited by Edith Newhall

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Galleries

Solos

Madison Avenue and Vicinity

Thomas Pollock Anshutz
Paintings and watercolors of landscapes in New Jersey and Pennsylvania by this artist who succeeded his mentor Thomas Eakins as the professor of painting and drawing at the Pennsylvania Academy of the Fine Arts in Philadelphia; through 6/1. • Graham, 1014 Madison Ave. (212-535-5767).

Julian Beck
Gestural and automatic works on paper and canvas from the forties and fifties by this artist who, with his wife, Judith Malina, was a founder of the avant-garde performance ensemble, The Living Theatre; through 6/9. • Ubu, 16 E. 78th St. (212-794-4444).

Sylvie G. Covey
Photographic images of female figures on Rives paper; through 6/2. • Cadé, 1045 Madison Ave. (212-734-3670).

John Duff
Early sculptures spanning the years 1969 to 1975; through 6/30. • Knoedler, 19 E. 70th St. (212-794-0550).

Jean Fautrier
Works on paper and one major bronze sculpture by the French artist (1898–1964); through 7/6. • Werner, 4 E. 77th St. (212-988-1623).

Keith Haring
A selection of paintings by the late artist; through 6/30. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Sarah McEneaney
Paintings in which the artist takes herself and her personal surroundings as her subject matter; through 6/2. • Schlesinger, 24 E. 73rd St. (212-734-3600).

Maureen McQuillan
Recent black-and-white drawings; through 6/9. • Graham, 1014 Madison Ave. (212-535-5767).

John Moore
Recent landscape paintings; through 6/1. • Hirschl & Adler, 21 E. 70th St. (212) 535-8810.

Richards Ruben
Abstract paintings on shaped canvases by the Abstract Expressionist; through 7/30. • Shapolsky, 152 E. 65th St. (212-452-1094).

Richard Sloat
Prints, watercolors, and prints depicting the artist's reconstructions of New York City street scenes; through 6/2. • McCarron, 1014 Madison Ave. (212-772-1181).

Tony Smith
Paintings and sculpture dating from 1960 to 1965, a period of time when the artist was teaching at Pratt Institute in New York and Bennington College in Vermont; through 6/23. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Wayne Thiebaud
New paintings by this artist whose traveling retrospective opens at the Whitney Museum on June 28; through 7/12. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Pat Adams
New abstract paintings; through 6/15. • Zabriskie, 41 E. 57th St. (212-752-1223).

Arman
New assemblages of musical instruments and furniture; through 6/2. • Marlborough, 40 W. 57th St. (212-541-4900).

Lothar Baumgarten
How to See Venice, an architecture-related projection piece photographed in 1983–84 and created for the Mies van der Rohe building Haus Esters in Krefeld, Germany; through 6/8. • Goodman, 24 W.57th St. (212-977-7160).

Gifford Beal/Kenneth Callahan
Watercolors and gouaches of landscapes in New York, Bermuda, and the Bahamas by the American artist (1879–1956)/Drawings. Through 6/30. • 20 W. 57th St. (212-489-3331).

Fernando Botero
New monumental sculptures by the Colombian artist; through 6/30. • Marlborough, 40 W. 57th St. (212-541-4900).

Vija Celmins
New paintings; through 6/22. • McKee, 745 Fifth Ave. (212-688-5951).

Susanna Coffey/Eric Holzman
New paintings by both. Through 6/1. • De Nagy, 724 Fifth Ave. (212-262-5050).

Inka Essenhigh
Recent drawings; through 6/23. • Boone, 745 Fifth Ave. (212-752-2929).

Julie Hedrick/Joan Miro
New paintings/Prints from the artist's later years, when he was experimenting with a wide variety of techniques. Through 6/9. • Haime, 41 E. 57th St. (212-888-3550).

Hans Hofmann
Works on paper in ink, watercolor, gouache, oil, and collage; through 6/9. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Cisco Jiménez
Collage paintings and makeshift assemblages of found objects that appropriate aspects of popular Mexican culture; through 6/2 • Barquet, 41 E. 57th St. (212-644-9090).

Jacob Kainen
Paintings and drawings by this artist, who worked in Greenwich Village in the 1930s and later taught printmaking at the Washington Workshop Center for the Arts in Washington, D.C., where his students included Kenneth Noland, Gene Davis, and Morris Louis; through 5/31. • Perlow, 41 E. 57th St. (212-644-7171).

Conrad Marca-Relli
Abstract canvas collages from the 1950s through the 1970s by the Abstract Expressionist painter; through 6/29. • Washburn, 20 W. 57th St. (212-397-6780).

Robert Motherwell
Paintings, collages, and works on paper dating from the late sixties through the late eighties; through 6/1. • Rubin•Greenburg Van Doren, 730 Fifth Ave. (212-445-0444).

Ron Mueck
New sculpture by the British artist, whose works *Dead Dad* and *Mask* were included in the "Sensation" exhibition; through 6/16. • Cohan, 41 W. 57th St. (212-755-7171).

Peter Poskas
Recent paintings of landscapes in Maine; through 6/2. • Schmidt Bingham, 41 E. 57th St. (212-888-1122).

Charles Simonds
Recent clay sculptures that explore the human body, the gesture of the smear, and the process of decay; through 6/9. • Helman, 20 W. 57th St. (212-245-2888).

May Stevens
Recent paintings, drawings, and prints that depict the surface textures of rivers and other bodies of water; through 5/31. • Ryan, 24 W. 57th St. (212-397-0669).

Andy Warhol
A survey of the artist's prints and drawings of shoes, a

subject he first took up while working as an illustrator in the fifties; through 6/30. • Sheehan, 20 W. 57th St. (212-489-3331).

Jane Wilson
New landscape paintings that depict the sky, land, and ocean as horizontal planes of color; through 6/8. • DC Moore, 724 Fifth Ave. (212-247-2111).

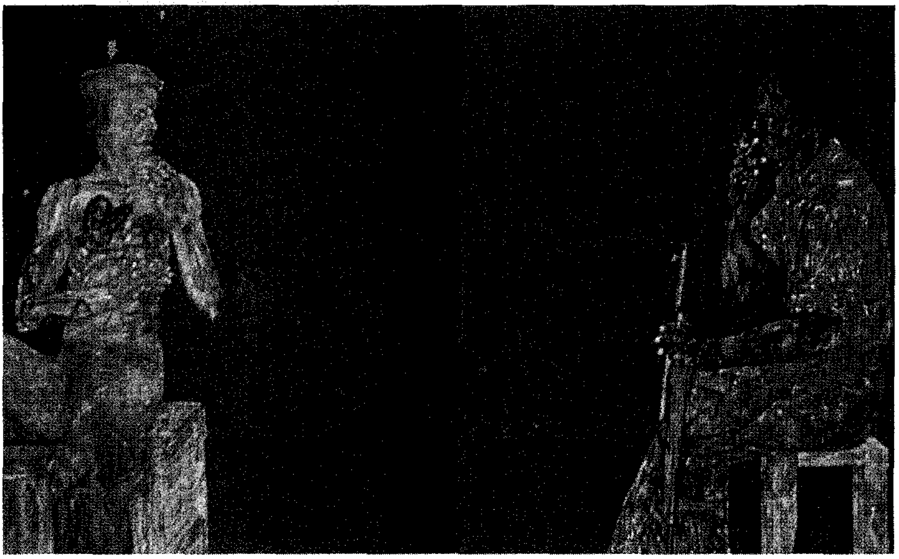
SoHo and TriBeCa

Alighiero Boetti
Early conceptual works by the Italian artist (1940–1994), including one of his first postal collages, from 1972, and his first embroidery piece, from 1971; through 6/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Retrospective

Hanging Tough

In the fifties, when Abstract Expressionism ruled, Chicagoan Leon Golub was making monumental paintings of outsize kings, warriors, shamans, and hybrid man-and-beast monsters: canvases of scraped surfaces and wrought figures that had more in common with those of Jean Dubuffet or Francis Bacon than of his American contemporaries. Since the sixties, however, Golub has been better known for the provocative themes that animate his large figures: the Vietnam War, race relations, terrorism, and urban street violence (pictured, *Mercenaries III*, 1980). Now the 79-year-old artist's latest retrospective, **Leon Golub: Paintings 1950–2000**, organized by the Irish Museum of Modern Art, has arrived to remind yet another generation of the outspoken artist's huge contribution to figurative—or let's simply make that contemporary international—painting. At the Brooklyn Museum of Art, 200 Eastern Parkway; May 18 to August 19.



Carolyn Brady
Paintings of objects on tables; through 6/6. • Hoffman, 429 W. Broadway (212-966-6676).

Piot Brehmer/Julianne Swartz
Paintings of imaginary airports at night/Light installations. Through 6/2. • 123 Watts, 123 Watts St. (212-219-1482).

Deborah Brown
Paintings of mixed-breed dogs that the artist walks for the Humane Society in New York City; through 6/23. • Pelavin, 13 Jay St. (212-925-9424).

Raoul De Keyser
New paintings; through 6/16. • Zwirner, 43 Greene St. (212-966-9074).

Gail Gregg
Encaustic paintings on paper or wood panels that reference Islamic tiles or American land-mass patterns; through 6/2. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Brad Kahlhamer/Philippe Bradshaw
New paintings and drawings on the theme of how the West was won/Seven installations consisting of layers of chain tapestries, sculpted objects, and video projections. Through 6/30. • Deitch Projects, 76 Grand St. (212-343-7300).

Sigalit Landau
A site-specific installation by an Israeli artist; through 6/9. • Thread Waxing Space, 476 Broadway (212-966-9520).

Catherine McCarthy/Lezley Saar
New paintings/New mixed-media constructions. Through 6/8. • Beitzel, 102 Prince St. (212-219-2863).

Joyce Melander-Dayton
New paintings; through 6/2. • Kelly, 591 Broadway (212-226-1660).

Robert Morris
A mini-retrospective of the sculptor's series of "Blind Time" drawings dating from 1973 to the present; through 6/16. • Fung, 537 Broadway (212-334-6242).

Flora Sigismondi
Installations and color photographs; through 6/2. • Gibson, 568 Broadway (212-925-1192).

Kazumi Tanaka
Recent sculpture; through 6/16. • Kent, 67 Prince St. (212-966-4500).

Jeffrey Vallance
Life-size wax sculptures of the Virgin of Guadalupe, poet Dante Alighieri, and former president Richard Nixon; through 6/16. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Stephen Westfall
Recent paintings that depict arrangements of vertical and horizontal lines against differently colored fields; through 6/2. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Gregory Whitehead
A video installation that bridges the art world, the theater world, and the Internet; through 6/2. • Location One, 26 Greene St. (212-334-3347).

Ian Wilson/Robert Ryman
Reliefs made between 1966 and 1969 that have not been previously exhibited, a chalk circle drawn directly on the gallery's floor, and a series of hand-made books/Paintings executed between 1965 and 1985. Through 6/2. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Paul Amenta
A sculpture installation of the yard of the house where the artist spent his early childhood; through 6/15. • Marvelli, 526 W. 26th St. (212-627-3363).

Burt Barr
Recent video works; through 6/2. • Sikkema, 530 W. 22nd St. (212-929-2262).

Suzan Batu
Abstract paintings of swirling shapes on fields of flat color that bring to mind calligraphy and Op Art; through 6/2. • Coploff, 508 W. 26th St. (212-741-1149).

Ross Bleckner
New large-scale abstract paintings; through 6/23. • Boone, 541 W. 24th St. (212-752-2929).

Richmond Burton
New paintings of all-over abstract patterns that merge and disperse; through 6/30. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

John Duff
Recent sculpture; through 6/8. • Baumgartner, 418 W. 15th St. (212-633-2276).

Brenda Goodman
New abstract paintings; through 6/9. • Scott, 529 W. 20th St. (646-486-7004).

James Hill/Stanley Whitney
New mixed-media paintings/New abstract paintings. Through 6/9. • Maynes, 529 W. 20th St. (212-741-3318).

Jacqueline Humphries
Abstract paintings in which orange, pink, green, or blue fields are punctuated by flowing white lines; through 6/2. • Greene Naftali, 526 W. 26th St. (212-463-7770).

Ellsworth Kelly
Six new large-scale paintings, each of which consists of two overlapping canvases, and a group of six early relief paintings; through 6/29. • Marks, 522 W. 22nd St. and 523 W. 24th St. (212-243-0200).

Byron Kim
Mural-size landscape paintings; through 6/16. • Protetch, 511 W. 22nd St. (212-633-6999).

Glenn Ligon
New, brightly colored paintings whose images are drawn from black-themed coloring books from the 1970s; through 6/9. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Shirin Neshat
Three new films by the Iranian-born artist that address issues of ideology and identity in post-revolutionary Iran; through 6/29. • Gladstone, 515 W. 24th St. (212-206-9300).

Tony Oursler
New sculptures, including works that combine TV antennas with various electronic components, projections, wire screens, and Plexiglas, and a series of hand-blown glass pods that encase plaster heads with projected faces that ruminate or babble; through 6/16. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Carter Potter
"Canvases" created from stretched luminous color strips; through 6/2. • Saul, 535 W. 22nd St. (212-627-2410).

Kay Rosen
Recent watercolors, each of which contains a vertical

Photograph courtesy of the Brooklyn Museum of Art.

list of words describing furniture pieces; through 6/16. • Morris, 465 W. 23rd St. (212-727-2752).

James Rosenquist
New paintings that explore the visual implications of Einstein's theory of special relativity; through 6/9. • Gagosian, 555 W. 24th St. (212-741-1111).

Paolo W. Tamburella
Paintings on molded fabric; through 5/31. • Nosei, 530 W. 22nd St. (212-741-8695).

Robert Watts
Works that synthesize photographic images and ideas with sculpture and other media, by this artist (1923–1988) who was affiliated with Conceptualism, Pop Art, and Fluxus; through 6/23. • Tonkonow, 5535 W. 22nd St. (212-255-8450).

Other

Catherine Stine
Paintings of otherwordly urban landscapes; through 6/3. • Bodell, 13 E. 7th st. (212-477-1820).

Group Shows

Madison Avenue and Vicinity

Art in General
"Material Whirled," works that push the boandaries of traditional and non-traditional materials by Creech, Havens, McGill, Palermo, Stoney, Souza, others; through 6/30. • 79 Walker St. (212-219-0473).

Dickinson Roundell
Paintings, sculptures, and drawings of women by nineteenth- and twentieth-century artists, among them De Lempicka, Modligliani, Renoir, Vuillard; through 6/8. • 19 E. 66th St. (212-772-8083).

Gagosian
"Pop Art: The John and Kimiko Powers Collection," works by Dine, Lichtenstein, Oldenburg, Warhol, Wesselman, others; through 6/30. • 980 Madison Ave. (212-744-2313).

57th Street Area

PaineWebber
"Tibet: Mountains and Valleys, Castles and Tents From the Newark Museum Collection," an exhibition exploring the ancient culture of Tibet through rare artifacts and documentary materials; through 6/22. • 1285 Sixth Ave. (212-713-2885), Mon.-Fri. 8-6.

St. Etienne
"Art With an Agenda: Politics, Persuasion, Illustration & Decoration," works by Arntz, Grosz, Heartfield, Kollwitz, Schiele, others; through 6/16. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Art in General
"Material Whirled," works that explore the boundaries of traditional and non-traditional materials by Creech, Havens, McGill, Miceli, Shotz, Westphal, others; through 6/30. • 79 Walker St. (212-219-0473).

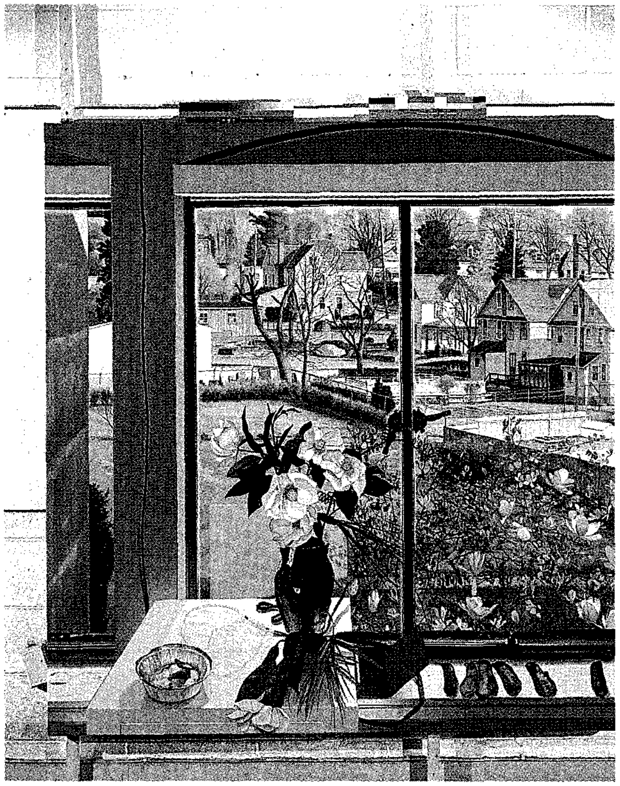
Dorsky
"Domestic Traces," works that refer to domesticity by Humphrey, Messner, Oropallo; through 6/15. • 379 West Broadway (212-966-6170).

Marcus
Drawings from the 1960s and 1970s by Conner, Denes, Saret; through 6/2. • 578 Broadway (212-226-3200).

On View

Here, There, and Everywhere

If you sense something eerily familiar about **John Moore**'s latest paintings of suburban landscapes or cityscapes as seen from indoors through a window, you may know Philadelphia and its surroundings better than you think (Moore, not coincidentally, is the chair of the University of Pennsylvania's Department of Fine Arts). That said, Moore's paintings are never what they seem. Their architectural interiors and their prospects represent startlingly seamless accumulations of places Moore knows—not just Philadelphia, but also Green River, Wyoming; Augusta, Maine; Cambridge and Boston, Massachusetts—onto which the artist additionally layers different time periods and images from art history. But if you think you recognize a bit of the Place That Loves You Back in *Magnolia* (2001, pictured), you're probably right. At Hirschl & Adler Modern, 21 East 70th Street; through June 1. E.N.



Photograph courtesy of Hirschl & Adler Modern.

Chelsea

White Box
"After the Diagram," works by Diller + Scofidio, Egoyan, Neidich, Posen, Queenland, others; through 6/2. • 525 W. 26th St. (212-714-2347).

White Columns
"Tipping Point," works exploring the process of metamorphosis by Grinblatt, Hanson, Jacobs, LaForte Monaco, MTAA, Spevack; through 6/10. • 320 W. 13th St. (212-924-4212).

Other

Wave Hill
"Verging on Real," works by Bankemper, de Mar, Edlund, Jacobs, O'Shea, Pepe, Victoria; through 8/19. • 675 W. 252nd St., Bronx (718-549-3200), Tues.-Sun. 10-4:30, Weds. in June and July 10-8.

Photography

Mario Algaze
Black-and-white photographs of people in Cuba; through 6/2. • Throckmorton, 153 E. 61st St. (212-223-1059).

Lillian Bassman
Distorted color images of male bodybuilders; through 6/30. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Bernd and Hilla Becher
Photographs of industrial buildings taken by the German husband-and-wife team in the sixties and seventies; through 6/2. • Zwirner & Wirth, 332 E. 69th St. (212-517-8677).

James Casebere
Large-scale photographs of the artist's architectural models of rooms; through 6/16. • Kelly, 528 W. 29th St. (2122-239-1181).

Ralston Crawford
Vintage photographs by the American modernist painter and photographer; through 6/29. • Miller, 20 W. 57th St. (212-397-3930).

Doug Hall
Large-format photographs of cityscapes in Tokyo, Hong Kong, and Hanoi; through 6/2. • Feigen, 535 W. 20th St. (212-929-0500).

ICP
"Behind Closed Doors: The Art of Hans Bellmer." A survey of photographs and works in other media from the twenties and thirties by the Surrealist known for his erotic, lifelike images of dolls; through 6/10. • "Kiki Smith: Telling Tales." The first museum exhibition devoted exclusively to the artist's photographs, digital prints, and video projections; through 6/10. • "Dear Friends: American Photographs of Men Together, 1840–1918." Daguerreotypes, ambrotypes, tintypes, and early paper prints whose images of men together suggest a surprisingly broadminded attitude toward intimacy between men; through 6/10. • 1133 Ave. of the Americas (212-860-1777).

ICP
"Mark Ellen Mark: American Odyssey." A retrospective celebrating the work of ICP's second annual Cornell Capa Award for distinguished photography; through 6/17. • 1130 Fifth Ave. (212-360-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution from 5-8), Sat. and Sun. 10-6; $6, $4 students and seniors.

William Klein
Rare vintage photographs from the books *New York* (1954–55), *Rome* (1956), *Moscow* (1961), and *Tokyo* (1962); through 6/9. • Greenberg, 120 Wooster St. (212-334-0010).

Lelong
"Inhabiting," large-scale works that investigate the process of changing spaces, by Costi, Ryan, Tabrizian; through 6/16. • 20 W. 57th St. (212-315-0470).

Erica Lennard
A retrospective of the photographer's black-and-white garden images; through 6/2. • Staley-Wise, 560 Broadway (212-966-6223).

Diana Michener
Large-scale black-and-white photographs that depict a nude male and a nude female engaged in an intimate

scuffle; through 6/23. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Roger Newton
Five new color photographs and one black-and-white print by this artist, who constructs his own lenses from different refracting liquids: water, mineral oil, and glycerin; through 6/23. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Luis González Palma
Two new series by the Guatemalan photographer; through 6/30. • Mann, 210 Eleventh Ave. (212-989-7600).

Gunner Plake/David Gibson
Color landscapes mounted on aluminum panels/Black-and-white landscapes. Through 6/16. • Carter, 560 Broadway (212-966-2145).

Scandinavia House
"Faces and Figures: Contemporary Photography in Scandinavia," with works by twelve photographers from Finland, Iceland, Norway, and Sweden; through 6/10. • 58 Park Ave. (212-779-3587), Tues.-Sun. 11-5.

Victor Schrager/Andrea Modica
New photographs of plant forms/Platinum-palladium prints depicting century-old crania unearthed from a mass grave discovered a decade ago on the grounds of a psychiatric hospital in Pueblo, Colorado. Through 6/30. • Houk, 745 Fifth Ave. (212-750-7070).

Andres Serrano
New photographs from the artist's "The Interpretation of Dreams" series; through 6/30. • Cooper, 534 W. 21st St. (212-255-1105).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; 5/18–9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; 5/18–9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Empire of the Sultans: Ottoman Art From the Khahlili Collection." Arms, armor, scientific instruments, textiles, treasury objects, and manuscripts dating from the beginning of the Ottoman dynasty in 1453 to 1918; through 7/8. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Recent Acquisitions"; through 9/9. • "(un)Shop: An Installation by Gillie Holme"; through 7/1. • "Rune Olsen: The RICE Banquet"; through 7/1. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; 5/18–8/19. • "A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

China Institute
"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; $3, $2 students and seniors.

Clocktower Gallery
"P.S. 1 National and International Studio Program Exhibition." Works by artists who participated in this year's Studio Program; through 6/9. • 108 Leonard St. (718-784-2084), Wed.-Sat. 12-6; donation suggested.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"El Greco: Themes and Variations." Different versions of the paintings *St. Jerome* and *The Purification of the Temple* by the Crete-born artist (1541-1614), on view together for the first time; through 7/29. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Dreams and Disillusion: Karel Teige and the Czech Avant-Garde." A look at the life and career of the Czech graphic designer and architectural theorist (1900–1951) whose innovative book design, poetry, stage sets, and collages revolutionized Czech artistic production in the twenties and thirties; through 7/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; 5/18–8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "William Blake." The first American exhibition of works in all media by the British Romantic artist (1757–1827), including drawings, paintings, prints, and illuminated books; through 6/24. • "Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "African, Oceanic, and Ancient American Art: Recent Acquisitions"; 5/22–10/28. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

El Museo del Barrio
"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Jewish Heritage
"Citizens Betrayed: The Hungarian Forced Labor Battalions/1939–1945." Photographs, memorabilia, and artifacts on loan from the Sydney Jewish Museum; through 9/3. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9–5, Thurs. 9–8, Fri. and the eve of Jewish holidays 9–3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art
"Collaborations With *Parkett*: 1984 to Now." An exhibition celebrating the museum's recent acquisition of artworks commissioned by *Parkett*, the contemporary journal of art and ideas; through 6/5. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; through 6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; through 6/5. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

New Museum of Contemporary Art
"Graham Gussin: States of Mind." A computer-generated projection and a new video by the British artist, in the museum's Media Z Lounge; through 7/8. • "Trompe L'Oeil: Fictitious Internet Sites." An online program of Websites that use the familiar look and feel of existing sites to elicit a specific expectation through their design and information architecture, in the museum's Media Z Lounge; through 7/8. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Touring West: Nineteenth-Century Performing Artists on the Overland Trails." Objects, manuscripts, photographs, and ephemera relating to the individual artists and troupes who brought entertainment to the pioneers and miners living in the newly mapped territories of the American West; through 7/7. • "Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11-7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Out of Time: Designs for the Twentieth-Century Future." Visions of the future as seen through twentieth-century architectural renderings, models, and drawings; through 6/10. • "Choosing to Participate." A multimedia traveling exhibition sponsored by the national educational organization Facing History and Ourselves; through 5/27. • "Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S.1's outdoor sculpture gallery; through 5/20. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art
"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10–5, Sat. and Sun. 12–5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Freestyle." Works in various media on the theme of racial identity, by 28 emerging artists; through 6/24. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. 12–8; $5, $3 students and seniors.

Whitney Museum of American Art
"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including installations, video, animation, photography, and sound pieces; through 6/10. • "Data Dynamics." Five new works of Internet art; through 6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "The Draftsman's Colors: 14 New Acquisitions From Johns to Chong," recently-acquired drawings by Jasper Johns, Ellsworth Kelly, Martin Puryear, Richard Serra, and others; through 7/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Do-Ho Suh: Some/One." A new sculpture installation in which the Korean-born artist uses thousands of newly fabricated dog tags as his medium; through 6/29. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
5/16 at 7 and 5/17 and 10 and 2: "Post-War Art." On view from 5/12. 5/17 at 7 and 5/18 at 10: "Contemporary Art." On view from 5/12. 5/22 at 10 and 2: "Books." On view from 5/19. • 20 Rockefeller Plaza (212-636-2000).

Doyle
5/16 at 10: "Important English and Continental Furniture and Decorations." On view from 5/12. 5/22 at 1: "European and American Paintings and Sculpture." On view from 5/19. • 175 E. 87th St. (212-427-2730).

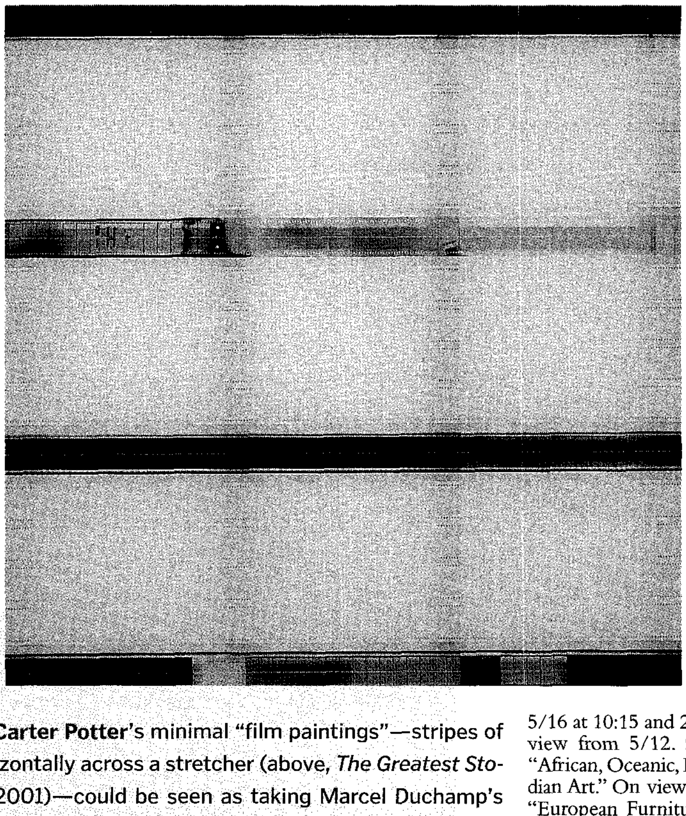
Phillips
5/22 at 2:30: "American Paintings." On view from 5/17. • 406 E. 79th St. (212-570-4830).

Sotheby's
5/16 at 10:15 and 2: "Contemporary Art, Part 2." On view from 5/12. 5/19 at 10 and 2: "Wine" and "African, Oceanic, Pre-Columbian and American Indian Art." On view from 5/12. 5/22 at 10:15 and 2: "European Furniture and Works of Art." On view from 5/19. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
5/17 at 10:30: "American Watercolors and Drawings." On view from 5/12. • 104 E. 25th St. (212-254-4710).

Talent

Movie Frames



Neither paintings nor photographs, **Carter Potter**'s minimal "film paintings"—stripes of discarded movie film positioned horizontally across a stretcher (above, *The Greatest Story Ever Told (Reel 1, Roll B, Head)*, 2001)—could be seen as taking Marcel Duchamp's "readymades" one step further: Instead of abandoning conventional art practice, Potter has created "paintings" with his found objects. They're also a witty ironic homage to Los Angeles, Potter's hometown. At Julie Saul Gallery, 535 West 22nd Street; through June 2.

Photograph courtesy of Julie Saul Gallery.

cue

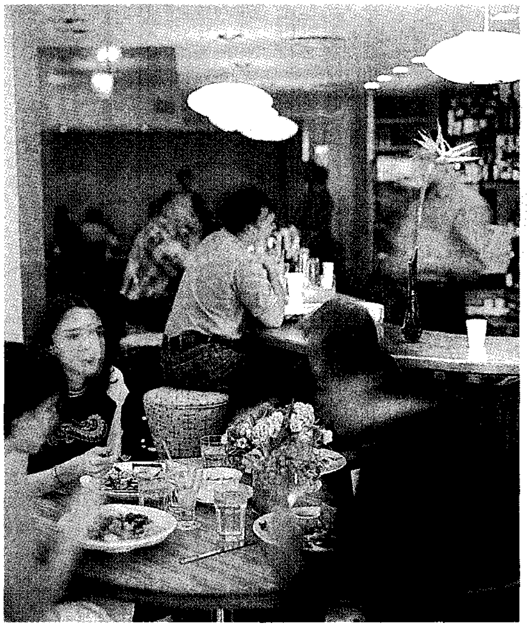
Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

Good for Us, Good for Them

In these uncertain agricultural times, people have serious questions about where their food comes from, and Louis Lanza, chef-owner of **Josie's** on the Upper West Side and its new Murray Hill outpost (pictured), is full of reassuring answers, most of them printed right on the menu. The miso-chipotle-glazed strip steak, for instance, is made with antibiotic-and-hormone-free Piedmontese beef supplied by a cooperative called Montana Range. The burger's made with Rocky Reef organic Black Angus (unless, that is, you order the veggie burger, a triple-starch sandwich of quinoa, bulghur, and couscous). The sleek design shatters every health-food-restaurant cliché, with sliding doors and walls, vintage Eames patterns, resin tables, and a zinc-and-zebrawood bar serving actual alcohol as well as fresh juices. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. (565 Third Avenue, at 37th Street; 212-490-1558.)



New and Noteworthy

☆ **A Salt & Battery**
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Acqua Santa
The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshiping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine-and garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave. at N. 7th St., Brooklyn (718-384-9695). (M)

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two stream-lined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M-E)

★ **Alain Ducasse at the Essex House**
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ **Aleutia**
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

★ **Annisa**
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazer Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ **Brasserie 8 1/2**
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Chazal
What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. • 41 Madison Ave., at 26th St. (212-545-8555). (M)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic new contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with an odd variety of New Country favorites like St. Louis ribs and a gelato banana split. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = *expensive*; **(M)** = *moderate*; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

Photograph by Patrik Rytikangas.

rowdy bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

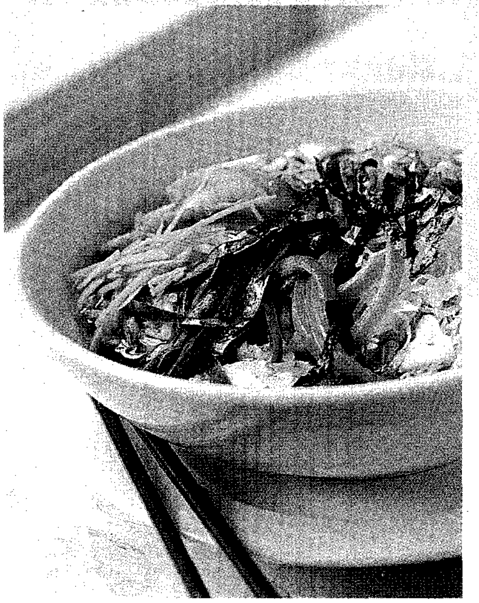
Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

Opening

The Muzy Man

"There's much more to Korean food than the barbecue," says Daejin Hwang, the owner and designer of **Muzy**, a new concrete-and-sheet-metal-walled sliver of an East Village Korean restaurant, and a partner at Mandoo Bar, the dumpling dispensary on 32nd Street. To emphasize his point, and express how he'd like his native cuisine to be perceived, Hwang labeled his restaurant with a Korean word that loosely translates to "beyond." The still-evolving seasonal menu includes a spring-vegetable bibimbop, temple-inspired dishes like mountain roots and leaves sautéed in sesame oil, and a range of slurpy ramenlike noodles served in a fiery veggie-strewn broth that's *muzy* spicy. (81 St. Marks Place; 212-533-6876.)



★ Convivium

The restaurant scene in Park Slope has gravitated ineluctably to Fifth Avenue, where this rustic osteria has staked its own atmospheric claim. Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Curry Leaf

While the Curry Hill competition focuses on the food of specific subcontinental regions—or, at the very least, hews to the meat-eating north or the veggie-oriented south—the idea here is to expand the edible horizons by offering Kashmiri chicken korma alongside Pakistani chana masala and Goan lamb vindaloo. There's more to Indian food, after all, than curry powder—there's the leaf, too, used here as a garnish. • 99 Lexington Ave., at 27th St. (212-725-5558). (M)

D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Dim Sum gogo

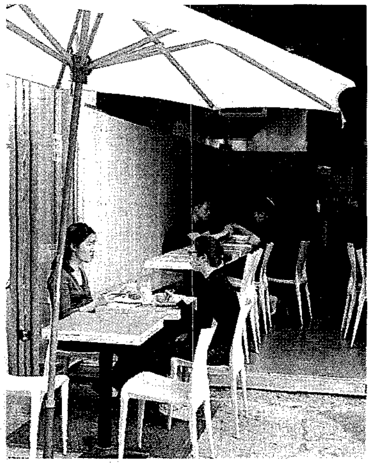
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)



★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

★ Hampton Chutney Co.

SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

Irving on Irving

This café and restaurant, under the same ownership as the elegant Inn at Irving place, aims to serve every neighborhood need, from morning coffee and sour-cherry scones to afternoon panini and tossed-to-order salads to candlelit table service at dinner. Chef Stuart Alpert calls his food contemporary American brasserie, a description broad enough to include Belgian-style mussels, sweet-and-sour kielbasa, and "Damascus pizzas" on shepherd's bread. • 52 Irving Pl. (212-358-1300). (M)

★ Javier

There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla

Photographs by Dasha Wright Ewing.

española. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

★ **Le Zinc**

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ **Locanda Vini & Olii**

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

★ **Lotus**

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ **Macelleria**

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ **Mangiarini**

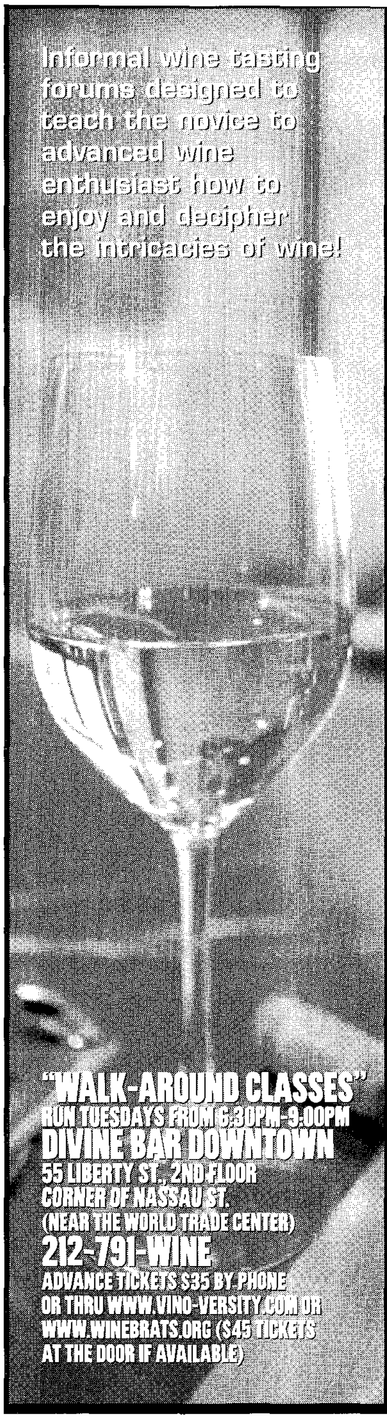
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark Joseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ **Mary's Fish Camp**

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl



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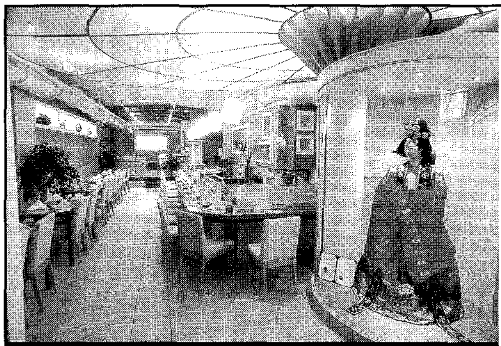

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Data

The Fare Out There

It takes only one car alarm to ruin a perfectly lovely dinner, and to demonstrate—ear-shatteringly—that all **outdoor dining** is not created equal. If we had our druthers, we'd bypass all those ostensibly serene sidewalk "terraces" and confine our communions with nature to rooftops and backyards, where the odds of sensory assault diminish considerably. There are exceptions to every rule, though, and the wooden deck outside the front entrance to Guastavino (pictured, right) is one of them; its far-east fringe location means that most of the passing traffic remains innocuously overhead on the Queensboro Bridge. And though the roof garden at Sushi Samba 7 (left) probably can't compete with Rio's seaside scenery, its perch above Sheridan Square is pretty nifty. Below, a handful of relatively newish outdoor spots in which to brave the urban elements. R.R.

THE OUT CROWD	AIR FARE
Alphabet Kitchen 171 Avenue A; 212-982-3838	Three kinds of sangría, a multitude of tapas, and hearty Iberian fare in a yard with a spotlit waterfall.
Bot 231 Mott Street; 646-613-1312	See what's become of NoLIta's prettiest garden (La Cigale) in its new, bamboo-planted incarnation. House drink: fruit-infused Prosecco cocktails.
Guastavino Café 409 East 59th Street; 212-980-2455	It's spring—time to leave the tile vaults to worshipful architecture students and escape onto the outdoor deck, to partake of saffron-ginger wine coolers, duck-confit quesadillas, and smoked chicken wings with Stilton cream.
La Palapa 77 St. Marks Place; 212-777-2537	A splash of burnt-orange and terra-cotta paint, a blue awning, a pitcher of white hibiscus sangría, and the whole Mexican gamut, from sopas to nopales.
Miss Williamsburg Diner 206 Kent Avenue; 718-963-0802	Diners aren't known for outdoor seating, or authentic pasta e fasioi—this charmer's got both, plus Italian movies twice a week and Latin bands on Wednesdays.
Plate347 347 Second Avenue, near 20th Street; 212-388-0526	It's hard to say which neighborhood asset is more valuable—a tranquil garden or a terrific blue-cheese burger. Here, you don't have to choose—unless it's between the steak-frites or the Moroccan lamb shank.
Sushi Samba 7 87 Seventh Avenue South; 212-691-7885	We thought lounging outside was called loitering. On this Village rooftop and sushi bar, it's avidly encouraged, which accounts for the presence of teak furniture, leather ottomans, and a concrete communal table.

repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Panino'teca 275

Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous-chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St., Brooklyn (718-237-2728). (I-M) ($)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I-M)

★ Pico

Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian osteria and wine

Photographs: left, Bruce Katz; right, Kenneth Chen.

bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

Rai Rai Ken

Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

Red Bar

This popular Southampton-spawned canteen, where the potted palms cast soothing and romantic Rick's Café-like shadows, launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothmann's Steakhouse & Grill

Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Scotch Bonnet Jamaican Gourmet

Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And truly spectacular homemade drinks (subtle sorrel, frothily sweet soursop, and bitter mauby among them) soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I-M)

Shangrila

Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Hon-

Is steak sexy?

The soft light of the room on her lovely face.
Her delicate hands maneuver her steak knife and fork.
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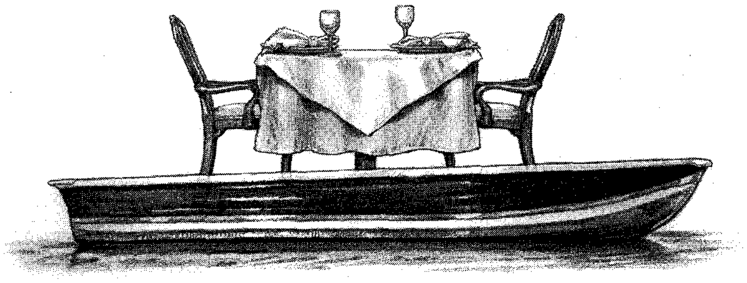

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mura An is owned by the extended family behind Himalayan Vision, a clothing-and-gifts shop two doors down. The stylish design (bamboo dropped ceiling, concrete-and-wood floor) and appealing menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I–M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town
Geoffrey Zakarian isn't new to chic hotel restaurants. He made his name cooking at "44," after all. But now, as chef-owner of the sleekly luxurious restaurant inside the new Chambers hotel, he's making every effort to break away from the boutique bunch with dishes like cod "pot roast"; veal tongue Basque-style; halibut with pork belly and black trumpets; even an updated pastrami sandwich. A boon for the frequent flyer: he plans to change his menu monthly. • 15 W. 56th St. (212-582-4445). (M–E)

★ Viareggio
At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M–E)

Manhattan

Lower New York

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

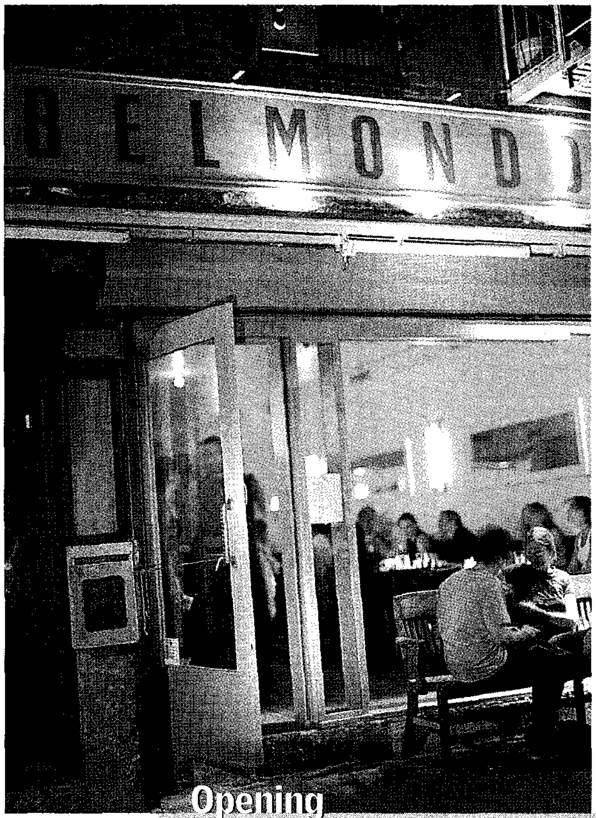
The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Snack
Don't be fooled by the name: this tiny SoHo store-



Opening

The French New Wave

As far as culinary crossovers go, some work well (Chino-Latino, Franco-Japanese), while others, like the short-lived East Village Turkish-Belgian experiment known as Mesopotamia, simply weren't meant to be. Realizing that Avenue B wasn't ready for a menu offering waterzooi alongside smoky eggplant dip, the owners have resurrected the space as **Belmondo**, a resolutely French-bistro type of place in the Lucky Strike vein, down to the zinc bar, the D.J., and the tasty fries. The rest of the menu is equally familiar and relatively affordable, from $6 for leeks vinaigrette with haricots verts to $16 for steak au poivre. And the belly-button-baring smokers, the cell-phoners, and the hipsters are already starting to flock. (98 Avenue B; 212-358-1166.)

Photograph by Kenneth Chen.

front is a full-fledged restaurant, open daily for lunch, dinner, and yes, snacks. The emphasis is on fresh Greek salads and meze, like tzatziki and skordalia, but the kitchen also turns out creative Greek-inspired sandwiches, roasted chicken, savory pastries stuffed with chicken and olives, and daily specials like pastitsio and braised lamb. And since this is New York and not Athens, you can scoop up your taramosalata with pita or have it slathered on a bagel from H & H. • 105 Thompson St. (212-925-1040). (I)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

Guernica

Spanish history and Picasso have nothing to do with this curvy, warm-toned restaurant and club. Still, chef Brett Ludy creates eclectic, inventive dishes like foie gras "newtons" and lavender-glazed grilled shrimp, as artfully conceived as the blue-lit lounge downstairs. • 25 Ave. B (212-674-0984). (M)

★ I Coppi

If this trattoria has the homespun feeling of a family restaurant, it's because the husband-and-wife owners built much of it themselves. Bypass the good brick-oven pizza for a variation on it, the more unusual, and addictively crispy, cofaccini, flavored with garlic and olive oil and topped with artichokes. Risotto addicts will love farrotto, a version made with farro (spelt), prosciutto and winter squash. • 432 E. 9th St. (212-254-2263). (M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Siren

Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M-E)

Telephone Bar & Grill

This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Do Hwa

Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-414-1224). (M)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario

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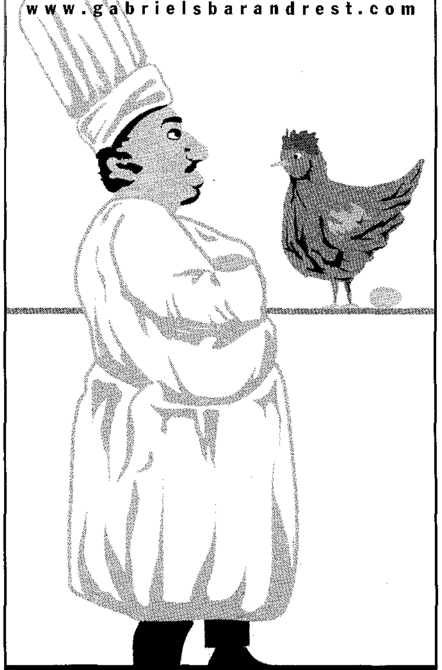

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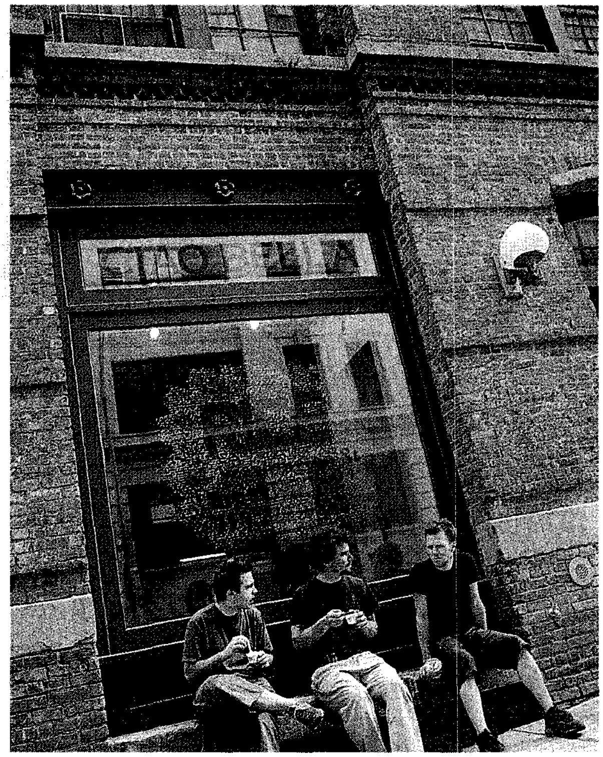
Opening

Growing With the Grain

If only Keith, the hapless chef and *Survivor II* contestant, had done a stint at **Rice**—the tiny Mott Street café that offers six varieties of the grain served in dozens of Asian-inflected multiculti preparations—he might have known what to do with the starchy stuff, and things might have turned out differently for him. Future survivalists should note that a second, more spacious 40-seat Brooklyn branch of the restaurant, with a basement bar, will open next month in DUMBO. Until the renovation is complete, you can whet your appetite at the on-premises Ciao Bella kiosk, with green-tea gelato, ginger lemonade, and free samples of dried-apricot-studded Rice Krispies treats. (81 Washington Street, Brooklyn; 718-222-9880.)



Photograph by Patrik Rytikangas.

Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina
Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

14th–42nd Streets, East Side

Alva
Bare lightbulbs evoke Thomas Edison, the namesake of this sophisticated American bistro owned by Aureole chef Charlie Palmer, but Terrance Cave's unfussy food is all very twentieth-century: grilled hanger steak, pan-seared salmon, mussels in saffron broth, and a portabello mushroom burger. • 36 E. 22nd St. (212-228-4399). (M–E)

Back Porch
An ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. • 488 Third Ave., at 33rd St. (212-685-3828). (I)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

Commune
If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

★ Patria
Spicy Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

★ Pitchoune
Astride Medina, the ex-wife of one of Pitchoune's original owners, has taken charge of this beloved Gramercy Park bistro, changing everything from the cook to the serving plates. Chef Yves Fournier has a fondness for honey, which he uses to marinate feta, glaze lamb shanks, and coat Cornish hen, and a knack for presentation, from the copper-potted coq au vin to the multiple garnishes for the soup: truffle-oil-accented toast, a sesame-seeded puff pastry, and mini bowls of sour cream and grated Parmesan. • 226 Third Ave. (212-614-8641). (M)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

★ Vatan
Love vegetarian Indian food but find the options overwhelming? We empathize: We're constantly mistaking the iddli for the dosa. Skip the menu hassle by dining at this multitiered restaurant where, before you're seated, you'll be asked to remove your shoes. Everything on the prix fixe menu will be delivered to you in wave after wave of small bowls containing boldly spiced vegetables and grains. The only decision to make is which socks to wear. • 409 Third Ave., at 29th St. (212-689-5666). (I)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately

priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Caviar Russe
The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

☆ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky
Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the

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Peninsula (212-903-3918). (M–E)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello

Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Joe Franklin's Memory Lane Restaurant

This Times Square nostalgia extravaganza is also the TV and radio personality's new office—the restaurant has a broadcast booth for tapings, and Franklin works the floor and chats with customers while they eat big food like grilled lamb chops and yellowfin tuna. • 713 Eighth Ave., at 45th St. (212-977-0025). (M)

Johnnie's

This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

Julian's

This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I–M)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-$30s range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia-onion-and-black-olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Thalia

The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M–E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Bouterin

It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M–E)

Café Botanica

The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's

Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. Then again, there's always the delicious incentive of having something new to discover next time. • 10 E. 60th St. (212-223-2288). (E)

★ Norma's

Breakfast is primordial for everyone we know who equates French toast or biscuits with Mom and unconditional love. That's why we think the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ Aureole

Charles Palmer is the kind of chef Americans love. Nothing precious, nothing stagy, nothing he wants to teach you. With the help of a staff as high-buttoned and on their toes as the original crew of the Enterprise, he brings you your favorite foods prepared with big flavors in comforting combinations. Lobster-and-sweet-pea ravioli. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

☆ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

☆ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

☆ The Grocery
Like Savoy, where the Grocery's co–chef-owners, Charles Kiely and Sharon Pachter met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-SoHo prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

Queens

Water's Edge
Even if the voyage lasts just fifteen minutes, as the one does from East 34th Street to Long Island City, the ferry ride feels like an instant vacation. This one happens to be free if you're having dinner at this quiet, elegant space where every table has a view of Manhattan. Lively French-American fare like Maine-lobster soufflé and seared Copper River salmon with chanterelles and tarragon jus vie with the view for your attention. • 44th Dr. at the East River (718-482-0033). (E)

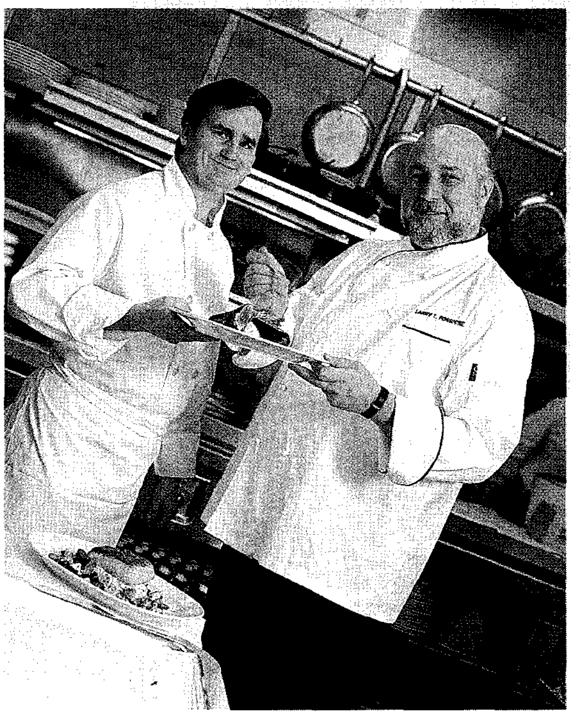
Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Ask Gael

I want to be just steps away when the curtain goes up.

Not wanting to drown in the sodden drizzle on the way to *Follies,* I booked dinner at Larry Forgione's **Restaurant Above.** Even our savvy Park Avenue fusspot pals agreed the view was amusing and the Ipswich clams were worth trashing their diets for. Deftly cooked halibut on a spring-green purée cinched their approval. Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton. The Asian pair who opened the room for Forgione are gone, replaced by Lutèce veteran Denis Fitzgerald (pictured, left, with Forgione), who came of age in the Forgione–Charlie Palmer days of the River Café. "I know exactly what Larry wants," the chef says. And that's a first-rate celebration of Americana (with just a few Asian blips). What you want with your Ipswich beauties is the classic Caesar, seared wild salmon on a sumptuous soft corn pudding with succotash, or lacquered pork chops with cottage-fried sweet potatoes. Say you're Broadway bound, and the waiter will see you make it, even if it means saving the berry shortcake and lemon-meringue pie for after the curtain falls. (234 West 42nd Street; 212-642-2626.)



Photograph by Bruce Katz.

Nightlife

Edited by Ethan Brown

Small Stages

B.B. King Blues Club & Grill
Sundays: Gospel Brunch. 5/15: Roomful of Blues. 5/16: Mahotella Queens. 5/17–5/19: B.B. King. • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/15: Bob Schneider. 5/19: Buddy and Julie Miller; Lucy Kaplansky. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/18: New Yorker Literary Festival. 5/19: Over the Rhine. • 6 Delancey St. (212-533-2111).

Irving Plaza
5/15: MXPX. 5/16–5/17: Tortoise. 5/18: H_2O. 5/19: The New Deal; D.J. Wally. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The world-beat-oriented "Love Bazaar" with D.J. Kamala. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/15: Jah Wobble and Evan Parker. 5/16: Evan Parker; Mark Sanders; Drew Gress; Tim Berne. 5/17: Evan Parker. 5/18: Roddy Doyle and George Saunders. 5/19: Moore and More. 5/20: Cindy Blackman; the Hissyfits; Crowns on 45; Semi-Automatic; Jolie Rickman; Brenda Kahn; Special Guests. 5/21: Cinerama; Lois; AM/FM. 5/22: World-premiere screening of *Punk/Metal: The Movie.* 5/23: Ladybug Transistor record-release show. • 74 Leonard St. (212-219-3055).

Makor
5/15: Benya Krik with Paradox Trio. 5/16: Mishcommunication. 5/17: Geoff Muldaur and Bob Neuwirth; Aaron Goldberg Trio. 5/19: D.J.'s Acidophilus and Nobu. 5/20: Chris Bergson Trio; Darrett Adkins. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." 5/17: Kevin Kinney. 5/19: Pop Star Kids. 5/20: Max DeCharne and Flaming Stars • 99 Ave. B (212-982-2511).

Maxwell's
5/16: Royal City; Simi. 5/17: Karen Kuhl; Ra. 5/18: Fixer; Skyrocket; Charming. 5/19: The Humming; Mary Prankster; Amaya Andreas. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
5/18: Calla. 5/20: Interpol. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
5/15: Soul Farm. 5/16: The Yallopin Hounds. 5/17: Crop Duster. 5/18: The Blue Moon Boys. 5/19: Sonny Burgess. 5/20: The Chromatics. 5/21: Western Caravan. • 375 Third Ave., at 27th St. (212-683-6500).

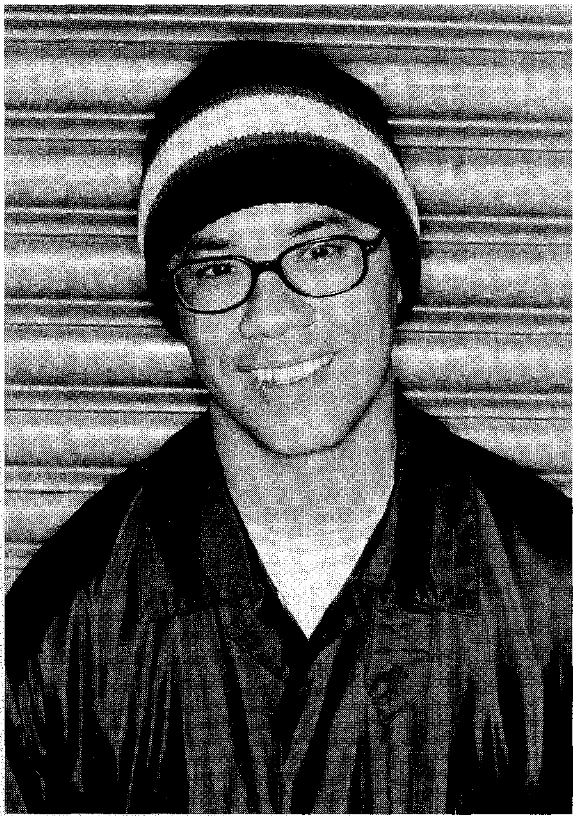
S.O.B.'s
5/15: Frankie Paul. 5/16–5/17: Musiq Soulchild. 5/18: Adam Falcon; Dannie Gee; Lasonya Gunter. • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 5/15: Billy Joe Shaver; Charlie Robinson. 5/16: Jeffrey Gaines. 5/17: Liquid Soul. 5/18: Hammell on Trial. 5/19: George Porter Jr. and the Runnin' Pardners. • 130 W. 3rd St. (212-777-7745).

Wetlands
5/17: Reid Genauer. 5/18: *High Times'* Cannabis Cup. 5/19: Matt Witte's New Blood Revival. 5/20: Agnostic Front. • 161 Hudson St. (212-386-3600). $.

Performance

Beedle's Juice



It's only May, but there's no question that one of the year's most joyously mashed-up dance-music songs is X-Press 2's "Muzikizum," with its vertiginous drum rolls, orgasmic gasps, bee swarm of percussion, and sampled robotic-sounding voice repeating "Muzik . . . muzik . . . muzik." If it's faintly familiar to anyone who grew up in the rave and hip-hop eras, the song's creator, **Ashley Beedle** (pictured), won't cop to it. "I wish I could tell you what the sample is, but I can't," Beedle says. Why not? "Ummm . . . we haven't cleared it yet." Beedle can keep the sample a secret—we and X-Press 2's label, Skint, also home to Fatboy Slim in England, wouldn't want to see the dance-floor chaos "Muzikizum" is creating end in a lawsuit. But what of Beedle's conversion from a soul-boy Brit who sampled New York disco to the more anarchic, risk-taking producer he is today? "I still love those classics," Beedle protests. "But they just needed a little twist, really. Besides, everything's become so segregated. Trance fans over here, deep-house people over there. All those people should be in one room." Agreed—and that room should be Centro-Fly on May 18, when Beedle takes to the decks to unleash his "mad mixture" of tunes. (See "Clubs.") E.B.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's new downstairs area, dubbed the "Pinky Room" is both a triumph of design (three cheers for its tacky, rec-room-porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: Promoter Noah Tepperberg's fabulous "TuesdayBabyTuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House") a refugee from Cheetah, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant"; in the "Pinky Room" Chez music honcho Neil Aline hosts "We and the Music." 5/18: Ashley Beedle; D.J. Disciple. • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Tuesdays: Latin music with reggae and R&B thrown in the mix. D.J. Camilo spins. Thursdays: A super-exclusive (invite only, they say), hyperstealthy party called "Aerodynamic" thrown by promoters Allen West and Samuel "Tone" Barnes. D.J. Jolene spins. Fridays: "The World House Project." Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space doesn't

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

"Journey"

House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

Plant Bar

Promoters Marcus and Dominique, known for their raucous big-beat and house parties at Centro-Fly and the unfortunately deceased Plush, now have a space of their own. They've already snagged good promoters like Neil Aline (of "Respect Is Burning") and hosted amazing one-offs like a surprise D.J. set by Fatboy Slim. Best of all, there's no cover most nights. • 3rd St. bet. Aves. B and C (no phone).

The Roxy

Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: U.S. hip-hop and U.K. two-step collide at "The Empire." • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse

Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? • 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 5/16: Tim Ries Sextet. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/15–5/20: Jackie McLean Quintet. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Deanna's

This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday. Kirk performs on most nights. • 107 Rivington St. (212-420-2258).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Guggenheim Museum

Fridays and Saturdays: World-beat jazz with Ron Jackson and Nicki Parrott. • 1071 Fifth Ave., at 88th St. (212-423-3500). Free with museum admission.

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 5/15–5/20: Ravi Coltrane Quartet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 5/18: Morris Goldberg. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

Jazz Gallery

Admission to all performances is $10 per set. Reservations are recommended. 5/17: "Four Hands/88 Keys" featuring James Hurt and Jason Lindner. 5/18: Jay Collins Band. 5/21: Frank Lacy's "Vibe Tribe." • 290 Hudson St. (212-242-1063).

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/15–5/20: Jane Ira Bloom Quartet. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. 5/18: Greg Tardy Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-

Performance

Get Shelled

Along with groups like the Sea and Cake, Chicago's **Tortoise** (pictured) pioneered an expansive, experimental mid-nineties sound that was labeled "post-rock." But judging from its most recent album, *Standards*, Tortoise has changed dramatically, incorporating everything from R&B to techno. The group's metamorphosis should be something to behold when it plays Irving Plaza on May 16 and 17. (See "Small Stages.")

cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke

A great jazz lounge with low cover to boot. 5/16: Hot Pants Funk Sextet plus one. 5/17: Jim Rotondi Quintet. 5/18–5/19: Joe Chambers Quartet. 5/20: Latin Jazz. 5/21: Jam Session.• 2751 Broadway, at 105th St. (212-864-6662).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/15: Otomo Yoshihide, Günter Müller, and Sachiko M. 5/16: Emergency: John Zorn, Marc Ribot, and John Medeski. 5/17: David Tronzo Trio at Midnight. 5/18: Vinicius Cantuaria; Steven Bernstein's Millenial Territory Orchestra. 5/19: Vinicius Cantuaria. 5/20: Hot Pastrami. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/15–5/20: Terence Blanchard Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 5/15: The Jews and Blues Review. 5/16: Star and Bucwild's 3D Amateur Side Show. 5/17–5/20: John Pinette. 5/17–5/20: Aries Spears. 5/21: Susie Essman. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 5/14–5/20: Colin Quinn; Gregg Rogell; Billy Burr; Greer Barnes; Steve Byrne; Tom Papa. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 5/14–5/20: Jim McCue; Gregory Rogell; Jerry Diner. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"

Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 5/19: Karen Akers. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intimate cabaret space. 5/15–5/20: Philip Officer • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. Through 5/26: Keely Smith. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/16: Nicci Nicholas in "Losing My Mind." 5/17: Tennie Leonard. 5/18: Julie Reyburn in "Near The Fire." 5/19: Anthony Santelmo. 5/20: Chris Barrett in "Time to Keep Livin'!" 5/21: Badomi. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Blanchard's Standards

Jazz trumpeter **Terence Blanchard** (pictured) is best known for playing on soundtracks like *Do the Right Thing* and *Mo' Better Blues*, but on his new album, *Let's Get Lost*, he tackles jazz classics, specifically ones by legendary composer Jimmy McHugh. On the album, he's helped by a slew of marquee vocalists—Diana Krall, Cassandra Wilson, and Jane Monheit among them—some of whom will likely drop in on his six nights of performances at the Village Vanguard from May 15 to 20. (See "Jazz.")

Photograph by Carol Friedman.

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

American Symphony Orchestra
Had your fill of *Carmina Burana* but still want to hear Orff? This concert offers the sequels: *Cartulli Carmina* and *Trionfo di Afrodite*, featuring soprano Lisa Saffer and the Bavarian Radio Chorus. 5/16 at 8. • Lincoln Center, Avery Fisher Hall (212-581-1365); $18–$45.

"Tribute to Jean-Pierre Rampal"
The Lyric Chamber Music Society wraps up the season honoring the late Rampal with Schubert, Debussy, and Martinu, featuring flutist Valerie Chermiset. 5/16 at 8. • The Kosciuszko Foundation, 15 E. 65th St. (212-279-4200); $45.

Thomas Bruckner, Baritone
Experimental music great performs new works by composers including Creshevsky, Lucier, and "Blue" Gene Tyranny. 5/17 at 8. • Merkin Concert Hall, 126 W. 67th St. (212-501-3330); $10.

The EOS Orchestra
Presents "Song(writer)s Without Words": world premieres by Sondheim (written in 1949 during his college days) and Jake Heggie, and works by Wagner and Verdi. 5/17 at 8. • Ethical Culture Society, 2 W. 64th St. (212-691-6415); $25–$45.

New York Philharmonic
David Zinman conducts Berlioz's *Three Pieces From the Damnation of Faust* and Brahm's Symphony No. 2. 5/17–5/18 at 8; 5/22 at 7:30. • Lincoln Center, Avery Fisher Hall (212-721-6500); $19–$80.

Brooklyn Philharmonic
Mahler's Symphony No. 3 features members of the New York Virtuoso Singers and the Brooklyn Youth Chorus. 5/18–5/19 at 8. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $8–$45.

"Zoom: Composers Close Up"
Michael Hersch unveils yet another world premiere, *Octet for Strings*. 5/19 at 9. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $9.

"From Paris to Vegas"
The Chamber Music Society of Lincoln Center's season-ender includes Stravinsky, Varèse, Milhaud, Weill, and Michael Daugherty's *Dead Elvis* (bassoonist Milan Turkovic appears as "the King") and *Sinatra Song*. 5/18 at 8; 5/20 at 5. • Lincoln Center, Alice Tully Hall (212-875-5788); $27.50–$37.50.

John Browning
Piano legend joins the New York Youth Symphony for Beethoven, Mahler, and a Freund world premiere. 5/20 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $7–$40.

Opera

"The Diary of Anne Frank"
Russian composer Grigori Frid's 1969 mono-opera has its New York premiere. In English (translated from Russian in 1991). 5/15 at 8. • Temple Israel, 112 E. 75th St. (212-726-3113); $20.

New York Gilbert & Sullivan Players
The Pirates of Penzance launches the annual spring season, 5/17–5/18 at 8; 5/19 at 3 and 8. "A G&S Mad Night" is 5/20 at 3. • Symphony Space, Broadway at 95th St. (212-864-5400); $31–$46.

Amato Opera
Verdi's *Falstaff* closes the fifty-third season. 5/19–6/17, weekends. Times vary. • Amato Opera, 319 Bowery (212-228-8200); $25.

Dance

American Ballet Theatre
Giselle runs through 5/17 (the 5/14 performance benefits Action Against Hunger, with appearances by the principals at the reception); *La Bayadere*, Act II, and the world premiere of David Parson's *The Pied Piper* open on 5/18. Call for details and times, or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$140.

New York City Ballet
This week features new ballets by Christopher Wheeldon and Peter Martins; Martins's *Jeu de Cartes* and Balanchine's *Firebird*, both set to Stravinsky; Robbins's *Moves* (no music); and Robbins's *Fanfare*, set to Britten. Call for details and times, or visit www.nycballet.com. • New York State Theater, Lincoln Center (212-870-5570); $26–$74.

¿dónde estás? ("Where Are You?")
Judy Dworin Performance Ensemble presents a piece about the Chilean and Argentine mothers of those who disappeared under military dictatorships. 5/17–5/19 at 7:30; 5/20 at 2:30 at 7:30. • La MaMa Experimental Theater Club, 74A E. 4th St. (212-475-7710); $20.

Eifman Ballet of St. Petersburg
Russian company presents the world premiere of Boris Eifman's *Don Juan & Molière*, set to Mozart and Berlioz. *Russian Hamlet* is also on the program. Weekends 5/18–5/20; times vary. • City Center, 131 W. 55th St. (212-581-1212); $25–$75.

Opening

Missing Steps

Photograph by Ron Compton.

Several months before General Augusto Pinochet returned to the headlines three years ago, Judy Dworin and her students at Trinity College, in Hartford, Connecticut, were developing an early version of **¿dónde estás?** (*Where Are You?*), a dance-theater piece about the mothers of the "disappeared" victims of the Chilean dictator's regime and those of the Argentine junta of the seventies and eighties. "There wasn't a class, I think, where someone didn't cry," recalls Dworin. Collaborations with members of Hartford's Chilean community and a grant that brought her to both countries shaped the version that has a four-night run this week. A reading by Chilean-Jewish poet Marjorie Agosin, whose grandmother fled Europe during the Holocaust only to have her family exiled from Chile decades later, inspired Dworin's piece, for which Agosin wrote and reads the taped narrative. "She's like the absent witness," says Dworin. What she, and the audience, are witness to includes the mothers' traditional Chilean *cueca*, usually an intimate dance between a man and a woman but performed here, as it is in Chile today, alone by women wearing photographs of their children (also the inspiration for Sting's "They Dance Alone"). We are also witness to the Argentine mothers who march on the Plaza de Mayo every Thursday, and to Pinochet, who takes the form of a giant puppet head—representing not just the dictator, says Dworin, but "the complicit in all of us." Politics and activism have long infused her work, explains the Trinity dance professor (and the college's first female graduate). Previous subjects she's addressed in her work include witch trials and Chernobyl. "The artist has a particular role in becoming a voice for the voiceless," she says. "[Art] can jolt people—if not to actively change in that moment, at least to begin thinking about something in a different way. Then all of a sudden, it isn't about Chile and Argentina. It's about all of us." (See "Dance.") A.Z.

cue

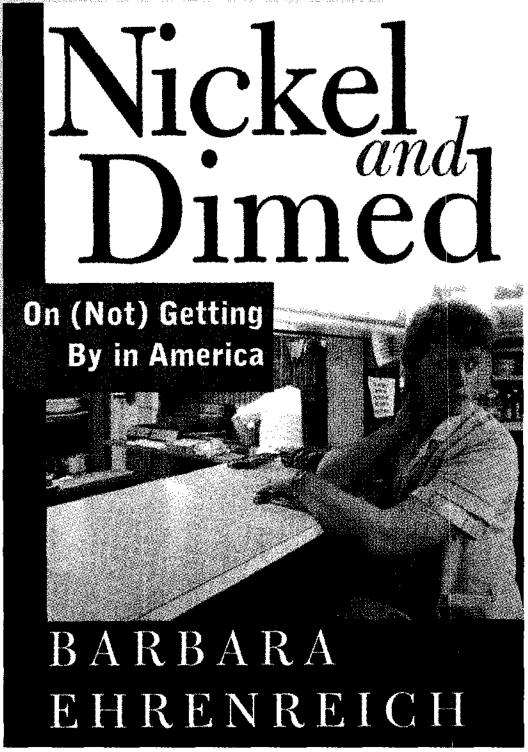
TheMix

Edited by Boris Kachka

In Print

Another Brick in the Wal-Mart

"It's a big thing to admit that people can play by all the rules, work hard, set that alarm clock, and just fall back further and further," says essayist and journalist Barbara Ehrenreich. "Nobody wants to admit that welfare reform isn't working." In her new book, **Nickel and Dimed: On (Not) Getting By in America**, Ehrenreich set out to see for herself. Leaving behind everything but her car, Ehrenreich worked low-wage jobs for about a month at a time in Key West, Maine, and Minneapolis, hoping to survive on her earnings with enough left over for the next location. Ehrenreich failed every time—even in the booming nineties, and even though, unlike most female welfare recipients, she had no young children to care for. "It was a luxury to go home and write on a laptop for two hours," she says, "compared to going home to a bunch of crying toddlers." Ehrenreich believes becoming a waitress, house cleaner, or Wal-Mart wage slave was the only way to open this world up to her intended audience, the economy's top 20 percent. "I don't think there's ever been a time when we have been such a segregated society by class," she says. "And even when you are with a cabdriver, say, or someone doing your nails, you can still be on your cell phone." Sometimes the hardest part was staying in character. "There were times when I thought, Wait a minute, who am I here? Can I rip off my uniform and say, *Listen to me! I'm a Ph.D.!*" Ehrenreich even tried to organize a union at Wal-Mart, and concludes her book with a vague prediction of mass strikes. "The poor have gotten change largely through being disruptive," she says. "But don't say I recommended rioting." Ehrenreich discusses her work May 15 at Barnes & Noble Astor Place. (See "The Written Word" for details.) B.K.



Radio Highlights

"The Salzburg Festival Radio Broadcasts"
A continuation of the series of concerts direct from the famous festival includes the work of Bach, Beethoven, and Brahms, with Christian Tetzlaff on violin and Lars Vogt on piano. • 5/19 at 8 P.M. WNYC, 93.9 FM.

"Bookworm": Melanie Rae Thon
The author tells Michael Silverblatt all about her latest book, *Sweet Hearts*. • 5/20 at 4:30 P.M. WNYC, 820 AM.

Susan Shapiro Barash
The author of *A Passion for More* talks to Lewis Burke Frumkes, the host of this weekly interview show. • 5/20 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"The Moscow State Yiddish Theatre"
Berkeley theater professor Mel Gordon lectures on the 30-year history of the theater, presenting six of its productions through photos, slides, film, and music. In conjunction with the museum's Chagall exhibit. • 5/15 at 3 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3337); $11.

"The Legacy of Armstrong"
Jazz historian Dan Morgenstern hosts a reunion of three musicians from Louis Armstrong's band—Mary Napoleon, Jack Lesberg, and Arvell Shaw—who share memories and anecdotes from their years with the legend. • 5/15 at 7 P.M. Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500); $12.

Colm Tóibín
The Irish novelist lectures on Augusta Gregory, a wealthy widow who, with W. B. Yeats, founded the Irish Literary Renaissance. • 5/16 at 6 P.M. Humanities and Social Science Library, room 227, Fifth Ave. at 42nd St. (212-930-0084 for required reservations); free.

Ric Burns
The documentary filmmaker and director of *New York: A Documentary Film* gives the final lecture of the museum's "Distinguished Speakers" series. • 5/16 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 207); $15.

Christopher Myers
The writer-illustrator who won a Caldecott for illustration talks about his two books, *Black Cat* and *Wings*. • 5/17 at 6:30 P.M. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (212-621-0618); free.

"The Airstream"
A "panel discussion exploring the open road" includes the opportunity to climb aboard both a 1948 vintage Airstream and a 2000 prototype "Bambi" trailer. • 5/17 at 6:30 P.M. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (212-849-8380); $20.

Barry Scheck
The famous lawyer and co-founder of the Innocence Project speaks to Rabbis Joseph Telushkin and David Woznica in the last lecture in the Y's three-part "Forum on Contemporary Values." • 5/17 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $15.

"Sicilians in Exile"
Subtitled "Memory, Myth, and History in the Work of Sicilian and Sicilian-American Filmmakers," the discussion includes female filmmakers Luisa Pretolani, Rose Spinelli, Gia Amella, Renata Gengemi, and Mariarosy Calleri—part of NYU's "Malafemmina," a festival of Italian women's film. • 5/18 at 2 P.M. Casa Italiana Zerilli-Marimò, 24 W. 12th St. (212-998-8730); free.

The New Yorker Festival 2001
Annie Proulx, Norman Mailer, Edwidge Danticat, Jeffrey Eugenides, Rick Moody, Martin Amis, Junot Díaz, Richard Ford—that's about a quarter of Friday's appearances (devoted fully to fiction). Saturday features panels on nonfiction and the arts, closing with a dance party deejayed by Nick Hornby. Sunday is full of brunches and private talks. Start by consulting a schedule. • 5/18–5/20. For information, call 1-877-847-TNYF or visit www.newyorker.com (tickets, 1-866-LIT-FEST); $15 (most events) and up.

The Written Word

"(the invisible city)"
Contributors including Anselm Berrigan, Edwin Torres, and Marcella Durand read from this collection of work from twenty writers and eight visual artists inspired by Italo Calvino's *Invisible Cities*. • 5/15 at 6 P.M. The Rotunda Gallery, 33 Clinton St., Brooklyn (718-875-4047); free.

Barbara Ehrenreich
The feminist columnist discusses her most recent work, *Nickel and Dimed: On (Not) Getting By in America*, and signs copies. • 5/15 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

"Shmear the Queer: A Literary Reading"
A reading launches the new gay Jewish journal of fiction, nonfiction, poetry, and art. Sarah Schulman, Tsaurah Litzky, Ahimsa Timoteo Bohdran, Brian Kay, and Scott Berry read. • 5/15 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5 including free drink ticket.

Mary Jo Bang, Nuar Alsadir, and Mark Wunderlich
The three poets read from recent work at a celebration of brand-new poetry hosted by poet Mark Bibbins. • 5/15 at 8 P.M. The National Arts Club, 15 Gramercy Park So. (212-592-4648); free, jacket required.

Sandra Kitt
The novelist reads from her latest book *Close Encounters*, about the complexities of interracial relationships,

as part of the library's "Voices From the Mix" series. • 5/16 at 6:30 P.M. Mid-Manhattan Library, 455 Fifth Ave., at 40th St. (212-340-0833); free.

Douglas Clegg and Caitlin Kiernan
The two award-winning writers read from new works in another installment of KGB's continuing contemporary-science-fiction reading series. • 5/16 at 7 P.M. 85 E. 4th St. (212-505-3360); free.

Nina de Gramont and Alicia Erian
De Gramont reads from her first story collection, *Of Cats and Men*, and Elian reads from her own acclaimed debut collection, *The Brutal Language of Love*. • 5/17 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Henry Dunow
The author of *The Way Home* reads from his work and signs copies. • 5/17 at 7 P.M. The Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Kate Walbert
The author reads from her first novel, *The Gardens of Kyoto*, and signs copies. • 5/17 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Tony Earley
The acclaimed author of *Jim the Boy* reads from his first nonfiction collection, *Somehow Form a Family: Stories That Are Mostly True*. • 5/18 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

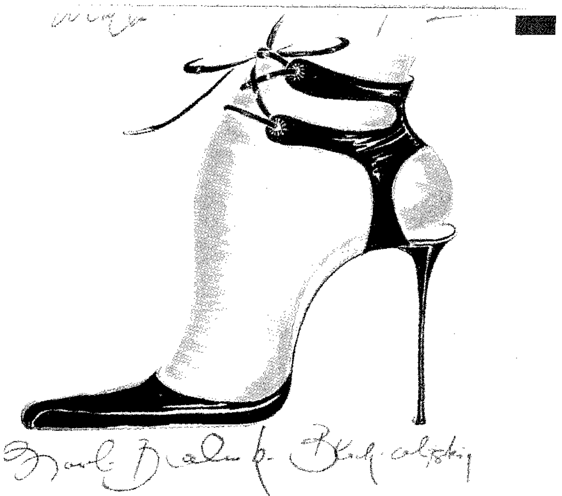
Ann Lauterbach and Alice Notley
After introductions by poet and essayist Charles Bernstein, the two poets read from a variety of their writing as part of the series "Readings in Contemporary Poetry." • 5/19 at 4 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Peter Mayle
The writer reads from his latest offering, *French Lessons*, and signs copies. • 5/21 at 7:30 P.M. 33 E. 17th St. (212-253-0810); free.

A Tribute to Hemingway
The final show of the Manhattan Theatre Club's "Writers in Performance" series features Liev Schreiber, Tony Goldwyn, and Dana Reeve, reading a collage of Hemingway's work on the seventy-fifth anniversary of his first novel, *The Sun Also Rises*. • 5/21 at 7:30 P.M. City Center, 131 W. 55th St. (212-399-3030); $15.

In Print

Fashion Bible



When the folks who brought us *The Art Book*, an alphabetical catalogue of new and old masters, came up with **The Fashion Book**, an alphabetical catalogue of new and old fashion fixtures, the thread set was thrilled. But the paving-stone-size tome was far too unwieldy to lug around in a Gucci tote, so this week a clever pocket version (Phaidon Press, $9.95)—really a photographic crib sheet on designers (Helmut Lang, bottom), shoe gurus (Manolo Blahnik, top), models (Twiggy), and even unwitting fashion icons (Kurt Cobain)—makes its debut. Each entry is cross-indexed: Francesco Scavullo's page, for example, suggests thumbing to "Deneuve," a frequent subject. And even more savory than the party tidbits found in the bite-size texts—did you know the Vuitton monogram was actually created by Louis's son, Georges?—are the amusing juxtapositions. A stone-faced Greta Garbo alphabetically joins Garren, the *Über*-hairstylist, as he mugs with Linda Evangelista; and Hermès, personified by Grace Kelly gripping a "Kelly bag," faces Tommy Hilfiger, whose clothes hang on Ms. Moss and a rapper named Treach. SARAH BERNARD

Special Events

Tours

2001 Park Slope Artists Studio Tour
A free open tour of 30 Park Slope studios sponsored by the Brooklyn Working Artist Coalition puts to rest the notion that outer-borough art is limited to the industrial fringes. This accompanies the BWAC pier show, open weekends at 141 Beard Street in Red Hook. • 5/19 and 5/20, 1–6 P.M. Pick up maps at Barnes & Noble, 267 Seventh Ave., Brooklyn (718-499-2118); free.

"Brooklyn Bridge Birthday Bash"
After walking the span on the 118th anniversary of its opening, stroll through Victorian Brooklyn Heights and onto the Brooklyn Promenade. • 5/19 at 2:30 P.M. and 5:30 P.M., 5/20 at noon and 2:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

"Battery Park City—Landfill to Present"
Historian John Tauranac leads a tour of the ersatz San Diego waterfront community, discussing its architecture, landscaped promenade, and the contributions of famous sculptors to the environment. • 5/20, 1–4 P.M. Call 212-415-5500 for reservations and meeting place; $20.

Benefits

Museum for African Art Gala
Cocktails, dinner, dancing, and a silent auction are all just window dressing for the main event, the grand entrance (complete with horns and entourage) of His Majesty, the King, Otumfuo Osei Tutu II, the Asantehene of Ghana. • 5/17 at 6:30 P.M., dinner 8 P.M. The Puck Building, 295 Lafayette St. (212-972-2268); $500–$2,500.

Elevator Repair Service Benefit
One of the city's leading experimental-theater groups hosts a party with a donated buffet, open bar, and D.J. spinning "until the booze runs out." • 5/19 at 7 P.M. Clemente Soto Vélez Cultural Center, 107 Suffolk St. (212-529-7875); $35 advance, $40 at the door.

Dance Theater Workshop 2001 Gala
Mark Dendy Dance, the Feetwarmers, and others perform at a gala honoring Kitty Carlisle Hart and benefiting the workshop, followed by dinner and dancing. • 5/21 at 7 P.M. The Joyce Theater, 175 Eighth Ave., at 19th St. (212-691-6500, ext. 377); $300–$1,000.

***Bomb* Magazine Twentieth-Anniversary Gala**
The magazine of interviews between artists of all kinds celebrates its birthday with a benefit art auction cosponsored by Sotheby's to coincide with its May contemporary sale. • 5/21, cocktails at 7 P.M.; dinner 8 P.M. Eyebeam Atelier, 540–548 W. 21st St. (212-431-3943); $300.

Exhibit

2001 Television Documentary Festival
The festival continues with screenings of *Half-Past Autumn*, *Hitler's Holocaust*, episodes of Ric Burns's New York City documentary, films from the Maysles tribute, and more. • Through 5/20. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800 or www.mtr.org for detailed schedule); festival events, $7, three events $14.

Events

"Ye Olde Village Fair"
No, this twenty-seventh annual festival along three of the West Village's most beautiful streets isn't of the Renaissance variety. Grange Hall's sidewalk becomes an outdoor café, and live jazz, reggae, and calypso accompany a street fair 250 vendors strong. • 5/19, noon–10 P.M. Barrow, Commerce, and Bedford Sts. (212-675-6346); free.

New York International Tribal Antiques Show
The full spectrum of indigenous art is on view and for sale. • 5/20, noon–7 P.M.; 5/21–5/22, noon–8:30 P.M.; 5/23, noon–5 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (310-455-2886); $15 daily.

"Touch-Taste-Look-Feel *Italian Design*"
Thirteen leading stores showcase top Italian design and serve up regional gourmet hors d'oeuvres from city restaurants. • 5/21, 6–9 P.M. Various locations (for more information, call Trisha at 212-353-1383); free.

Sports

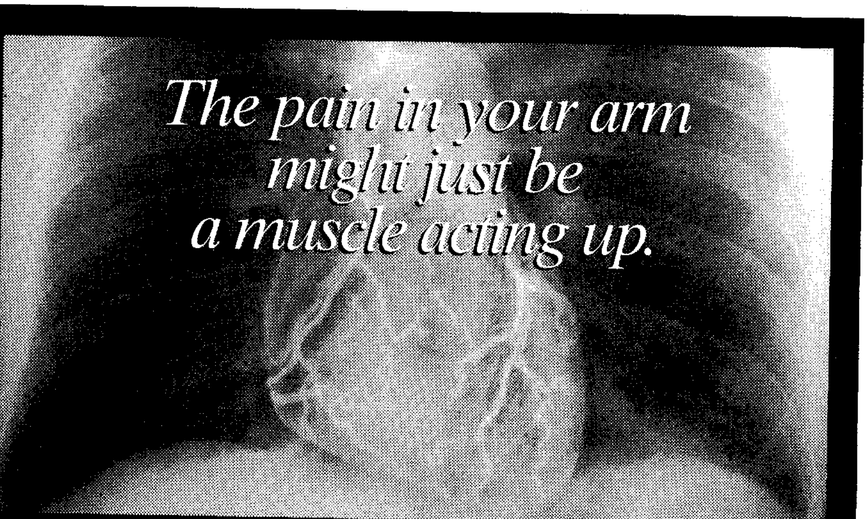
NYC Bike Week
Transportation Alternatives presents events for Bike

Game Week

HOME AWAY ▨

	Mon: 5/14	Tue: 5/15	Wed: 5/16	Thu: 5/17	Fri: 5/18	Sat: 5/19	Sun: 5/20
DEVILS			NHL PLAYOFFS SCHEDULE TBA				
METS		SD FSNY 7:10 P.M.	SD FSNY 7:10 P.M.	SD FSNY 7:10 P.M.	LA FSNY 7:10 P.M.	LA WPIX 1:10 P.M.	LA FSNY 1:10 P.M.
YANKEES		OAK MSG 10:05 P.M.	OAK MSG 10:05 P.M.	OAK MSG 3:35 P.M.	SEA MSG 10:05 P.M.	SEA FOX 4:05 P.M.	SEA MSG 4:35 P.M.
METROSTARS			COL NO TV 8 P.M.				SJ TELEMUNDO 4 P.M.
POWER							SD FSNY 7 P.M.

Illustration courtesy of Manolo Blahnik. Photograph courtesy of Z photographic.



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Solutions to last week's puzzles

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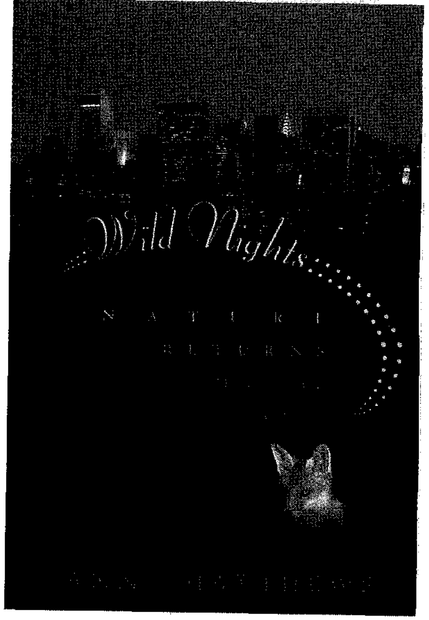
Week, including many day rides throughout the city, film festivals, and a commuter challenge, a competition among companies to get employees riding their bikes to work. • 5/14–5/20. Info and registration at www.bikeweeknyc.org; 212-629-8080.

You Gotta Have Park Five-Miler
Join the New York Road Runners Club in Prospect Park for this eleventh annual five-miler with kids' races. Awards are given in several categories and age groups. • 5/19 at 10 A.M., kids' races at 9 A.M. (212-860-4455); nonmembers $17, limited race-day entries $22. Numbers and T-shirts may be picked up prior to the race at the NYRRC, 9 E. 89th St., noon–7 P.M. 5/17–5/18 or on race day at East Lake Dr. and Lincoln Rd. in Prospect Pk., 8–9 A.M.

In Print

Urban Jungle

Forget deer grazing on lawns in Rockland County. As we push relentlessly into the wilderness, nature invades right back, making its way to our polluted rivers (porpoises), expressways (coyotes), and skyscraper ledges (peregrine falcons). Particularly at night, New York City's 28,000 acres of parkland (and 5,000 of true forest) teem with biodiversity. But in **Wild Nights: Nature Returns to the City** (North Point Press, $22), renowned science writer Anne Matthews demonstrates that resurgent nature isn't always "natural"—as, for example, when it takes the form of the West Nile virus or a 28 million–strong rat population. In other words, this is no cuddly children's book: There's nothing cute about earthquakes and urban plagues. Be afraid, be very afraid.



Kids

Edited by Susan Avery

Children's Events

Below the Surface
Under New York (Holiday House), a new book about what gives on the basement level of the city, expands a New York preschooler's understanding of the world better than a big ol' encyclopedia. Illustrator Robert Rayevsky and author Linda Oatman High do a book signing at the New York City Transit Museum store at Grand Central Station on 6/22 from 5 P.M. to 7 P.M. On 6/23 at 1:30 P.M., the two will conduct a reading at the museum's headquarters, at Boerum Pl. and Schermerhorn St., Brooklyn (718-243-8601). • At bookstores; $16.95.

Clowning Around
The circus comes to Queens. The Big Apple Circus brings its new show to Cunningham Park. *Clown Around Town*, loosely based on the tale of the city mouse and the country mouse, finds the two embarking on an adventure through the metropolis. The show also features acrobats, hand balancers, magic acts, jugglers, trapeze artists, and a sprinkling of animals. On 5/21 at 11 A.M., for one performance only, the show becomes *Circus of the Senses*, for vision- and hearing-impaired children. • 5/19–5/28, Francis Lewis Blvd. and Union Tpke. (212-307-4100); $12–$32.

He's a Magic Man
Calling all wizards. The Brooklyn Children's Museum dedicates two days to Harry Potter. Start with the Wizards Hat Ceremony to find out if you're a Slytherin, Gryffindor, Ravenclaw, or Hufflepuff (10 A.M. to 12:30 P.M. and 2:30 P.M. to 4:30 P.M.). Find the magical goblet hidden in the museum (10 A.M. to 4:30 P.M.). Learn about a wizard's delightful pets (11:30 A.M. to 12:30 P.M. and 3:30 P.M. to 4:30 P.M.). Every wizard needs a wand. Create your own with such materials as fairy wings, dragon scales, and Phoenix feathers (5/19 from 1:30 P.M. to 4:30 P.M. and 5/20 from 11:30 A.M. to 2:30 P.M.). Come dressed as a character for the fashion show and join in on the broomstick races. • 5/19–5/20, 145 Brooklyn Ave. (718-735-4400); $4.

Urban Search
Amas Musical Theatre presents *The Me Nobody Knows*, a musical based on the true stories and poems of inner-city kids. This show was first seen Off Broadway back in the seventies and follows the lives of typically defensive kids who allow the audience to see their fears, hopes, and dreams. • 5/18 and 5/19 at 7:30 P.M., 5/19 and 5/20 at 3 P.M., John Houseman Studio Theatre, 450 W. 42nd St. (212-206-1515); $10.

A Little Scenery for *The Little Mermaid*
Literally Alive is coming to the end of its run of *The Little Mermaid*. Don't let it go by without giving your budding Broadway-bound baby a crack at designing the scenery an hour before showtime. • Saturdays and Sundays through 5/20, scenery workshop 1 p.m., showtime 2 p.m., YWCA, 610 Lexington Ave., at 53rd St. (212-866-5170); $15 for show, $5 for workshop.

Attention City Squaws and Braves
Native-American dancing and hand-puppetry highlight the fourth annual Children's Festival at Manhattan's National Museum of the American Indian. Dance performances include one by the Deer Chaser troupe of the Lakota tribe. Puppetry is presented by a member of the Anishinabe tribe and games will be led by those from the Kiowa tribe. • 5/19–5/20, noon–5 P.M., 1 Bowling Green (212-514-3894); free.

A Bicycle Rebuilt for One
Learn the basics of bicycle maintenance, how to make repairs, and tips on safe riding. BYO bike, trike, or scooter. Tools and cleaning products supplied. • 5/19, 10 A.M.–noon, Robert F. Wagner Jr. Park, Battery Park City, Battery Pl. and West Side Hwy. (212-267-9700); free.

Go Fish
Join master anglers and cast a line for some 30-plus species of fish. The swimmers will be placed in saltwater tanks for initial observation before being released back into the Hudson. Learn the fine art of fish filleting, and drop in on the fish-related art classes. Rods and bait will be supplied. Grammy-nominated storyteller Bill Harley will entertain the crowd with *Lunchroom Tales*, *Monsters in the Bathroom*, and *50 Ways to Fool Your Mother*. • 5/19, 10 A.M.–2 P.M., Robert F. Wagner Jr. Park, Battery Park City, Battery Pl. and the West Side Hwy. (212-267-9700); free.

First Position
Choreographer Christopher Wheeldon hosts New York City Ballet's class for young people. The one-hour presentation includes a discussion on how the choreographer worked with Mendelssohn's music, a demonstration from the orchestra, and an extemporaneous piece with dancers and children from the audience. • 5/19 at 11 A.M., New York State Theater, 20 Lincoln Center, bet. 63rd St. and Columbus Ave. (212-870-4074); $12, $10 for kids 12 and younger.

I'll Not Pull Her Tail
Lion by the Tail is a new musical fable for families about a boy named Peter who gets a lion into trouble and is ultimately turned into a rat. No longer human, Peter develops a greater compassion for the less fortunate. • 5/20 at 1 P.M., 5/21 at 8 P.M., 5/22 at 6:30 P.M., 5/24 at 4 P.M., Century Center for the Performing Arts, 111 E. 15th St. (212-982-6782, ext. 15); $7.

Conjunction Junction
New York Youth Theater presents a show that'll bring parents back to the days of H. R. Pufnstuf and clarify some confusing classroom lessons for the kids: "Schoolhouse Rock Live, Jr." • Through 5/20; Fridays at 7 P.M., Saturdays at 2 P.M. and 7 P.M., Sundays at 3 P.M.; 593 Park Ave., at 64th St. (212-888-0696); $12.

Playful Puppetry
Papegano Puppet Theater continues its spring season with fairy-tale performances of "Goldilocks and the Three Bears" (with guest appearances by "Three Little Pigs" and "Little Red Riding Hood") at 11:30 A.M., and a sing-along "Puff the Magic Dragon" at 2:30 P.M. • Saturdays and Sundays through Memorial Day weekend; 462 Columbus Ave., at 82nd St. (212-874-3297); $7.

Pages

Buried Treasure

There are plenty of children's books about New York, be they neighborhood narratives or site-specific historical perspectives. But Moscow-born artist Robert Rayevsky went even deeper with Under New York (Holiday House; $16.95), a striking picture book that portrays what's going on beneath our feet. Though the text is somewhat simple (and in one case even factually incorrect—circus elephants tramp through a tunnel below the East River, not the Hudson), the story is truly told through Rayevsky's use of bold Japanese ink and brush strokes. And giving young readers the opportunity to eyeball what they can't see—pipes, wires, jazz clubs—through clever cross-sections of city streets is as kid-friendly as one can get. "Somehow, the ideas came quickly," says Rayevsky, who moved to the city back when a subway token was 50 cents. "New York just shocks you. I was overwhelmed and couldn't figure out if I liked it or not. The more you live there, you figure out it's the greatest city on Earth." S.A.

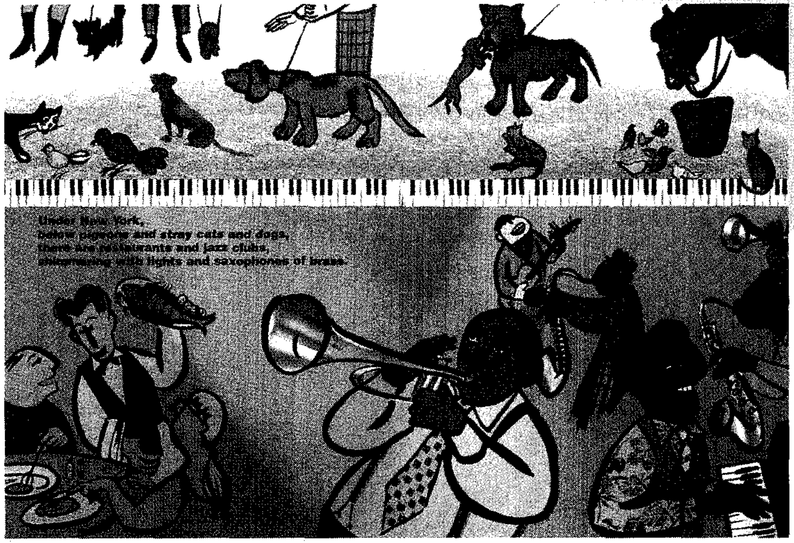

Under New York,
below pigeons and stray cats and dogs,
there are restaurants and jazz clubs,
shimmering with lights and saxophones of brass.

Illustration by Robert Rayevsky, from *Under New York*.

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TRAVEL

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Is it true that, at the closing of an apartment purchase, I must tip the title representative?

A title closer is typically retained on an independent contractor basis to represent the title insurance company. Hired on a per contract basis, or a per project basis, title closers are service providers- and their remuneration is structured accordingly.

While it is not required by law, it is customary to tip the title closer at the end of the closing. This is not practiced in other states, but in New York it has become a signature of business with finesse, and a warm professional attitude. This gesture is intended to convey gratitude and appreciation to the title closer.

The exact amount varies, and you may ask your broker, or friend and family who have recently made purchases of apartments, for current local practice and custom.

Lior Aldad, of Aldad & Associates (tel. 212-268-6999, www.ClosingProfessionals.com) observes that in most of his closings title closers "continuously oversee the closing transaction in order to verify that the parties have not overlooked anything. In return for these extra efforts, the Purchaser is normally expected to express his gratitude by giving the title closer a small gift, usually in form of a tip."

LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Broker of The Week

Diane Weiss
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Diane Weiss' distinguished success in real estate stems from a diverse background of academic and career-related experience. Having a positive influence on the lives of others remains a driving motivation for her work today. Driven by the desire to make a difference in the lives of other people, she has always never let her success as a top producer distance her from her clients.

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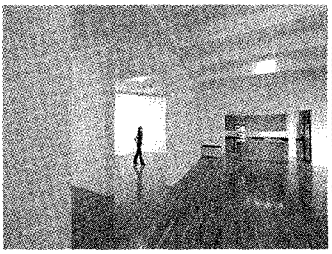

Following in the footsteps of the wildly successful Chelsea Mercantile condominium, Rockrose Development Corp. has opened its new rental building one block away at 200 West 26th Street. Dubbed the Chelsea Centro, this 18 story building designed by Costas Kondylis, contains 356 studious, 1 and 2 bedroom luxury apartments.

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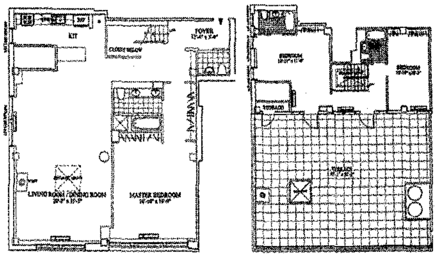

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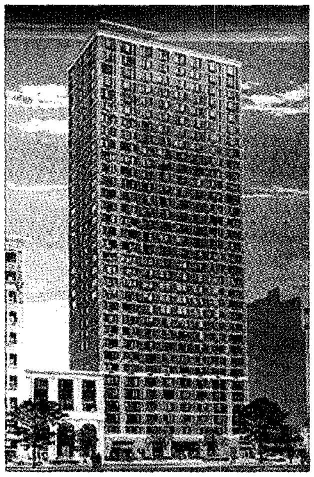

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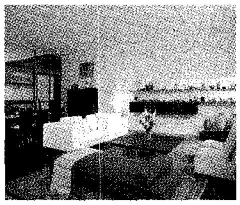

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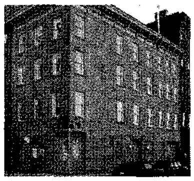

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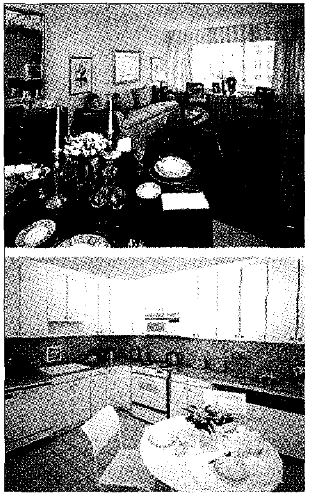

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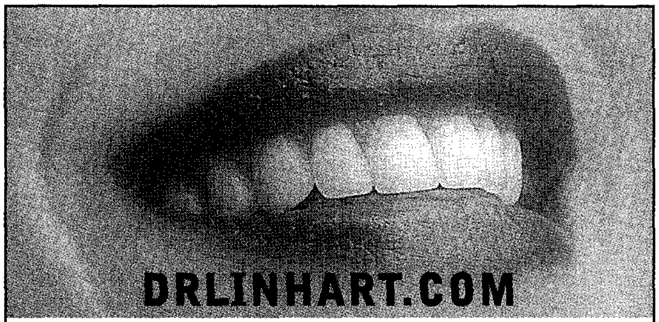

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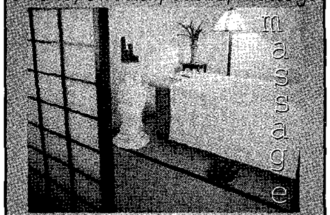

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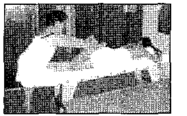

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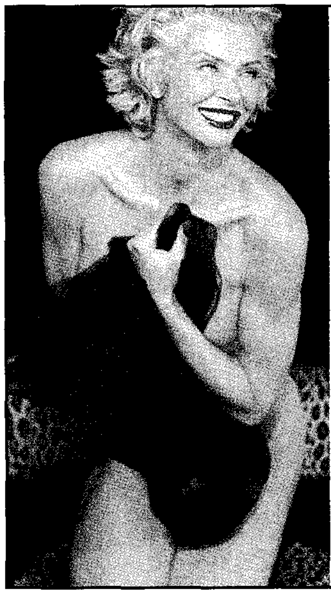

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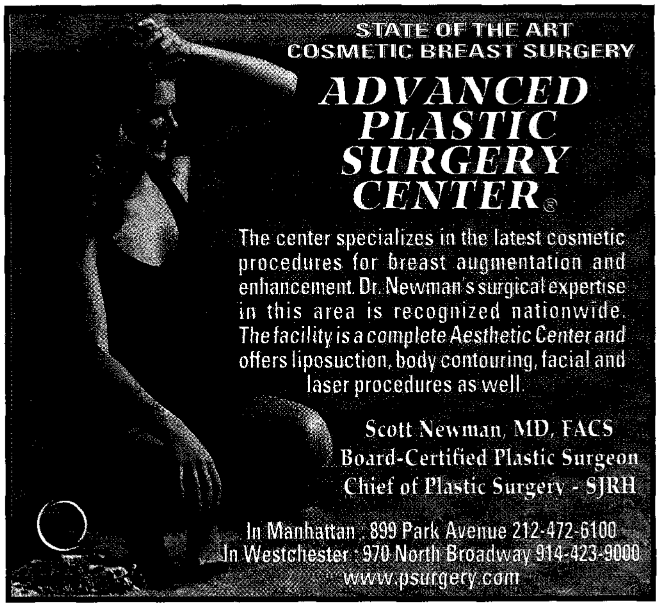

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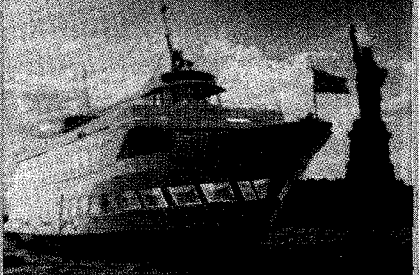

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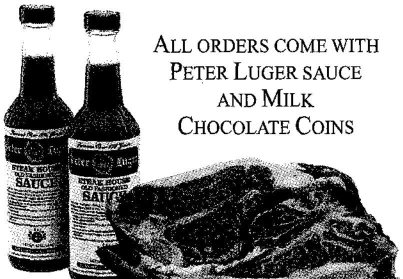

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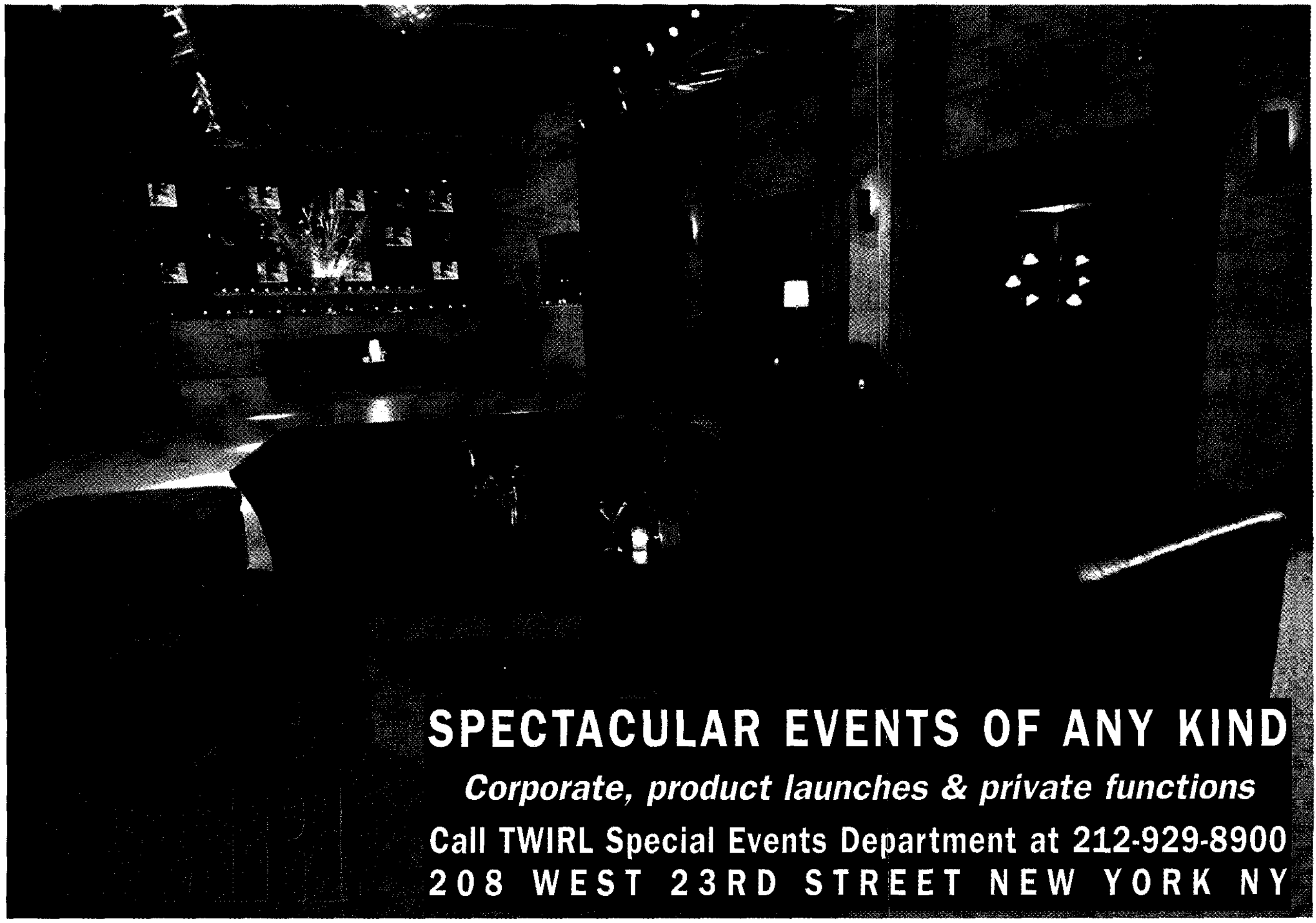

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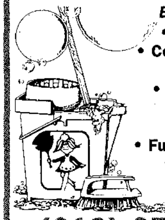

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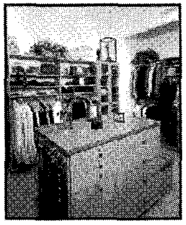

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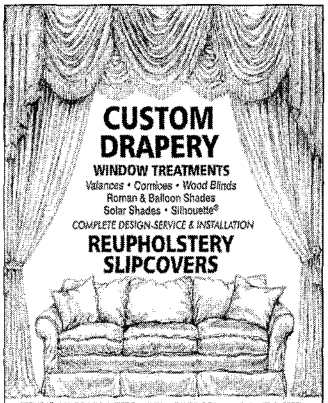

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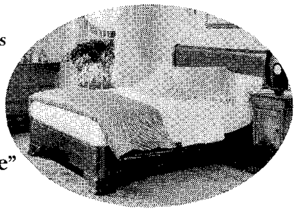

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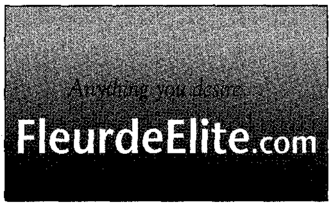

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Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Wanted: Man With Passion For Life—To make memories with. Dynamic, bouncy blond in search of missing half, to be a participant, not a spectator, in life's treasures. Please be 47-56, cultured, unconventional, and still have the ability to laugh. I enjoy plays, concerts, beaches, travel, working out. Carpe Diem. amagicalblonde@aol.com 7808 ✉☎

Irish-Catholic RN—50s, seeks caring, marriage-minded man. Photo. 7809 ✉☎

The Best Is Yet To Be—Stunning brunette, truly pretty, sparkling blue-green eyes, warm smile, radiant presence, sexy, 5'8", slim, fit, beautiful body, long legs. Attorney, 38, Jewish, elegant, cultured, international background. Have passion, charm, great sense of humor. Am playful, sensitive, kind, with depth, gentle soul. Into the arts, Met opera, ski, horseback ride, antiques, dogs, luxe travel, fine dining. Seeks Jewish man of integrity, 30s-40s, refined, very successful, well-educated, tall (6' plus), strong, generous, warm, open, funny, good-natured, really sexy, ready for love/marriage/kids - well-dressed, great shape, handsome, romantic Renaissance man. 7805 ✉☎

Still Time For Discovery—We are both honest, caring and unselfish. I am young in mind, body and spirit - but 72; you are age-appropriate. We love travel, and enjoy sharing those experiences with someone special. I am a widower, tall, slim Jewish professional, in excellent health, with a capacity for love and loving. Note/photo appreciated. 7822 ✉

Seeking Good Man—Female, 49, grounded, creative, loves books, hikes, sushi, Talmud, travel, emotional intimacy. Seeks upbeat, self-aware Jewish man with big brain, bold heart, kind spirit. 7776✉

Romance, Love Is What We All Need—Only the best - a very special woman should respond. Have often read personals, responding first time. My interests, etc., are like all ads listed... the best, etc., etc., except that I am very special, blessed with many virtues. Seeking an attractive, exceptional woman, mid-late 40s, with great heart, soul to enrich our lives. Religion, past life not as important as character. Please send recent photo, home number - will reciprocate. Good luck on your journey. 7730 ✉

Needle In A Haystack—Very pretty PhD, warmhearted, caring, unerringly faithful, Jewish, slim, fit, 5'5", youthful 30s, seeks handsome, fit professional, 34-46, with integrity, depth. Photo/note. 7764✉

Foxy Model Type—Encouraged to respond to this 40-year-old multimillionaire, tall, extremely handsome, athletic, great guy, never-married, with a taste for the finer things in life. Please be 21-35, exceptionally beautiful and well-built, enjoy travel and adventure, and seeking an exclusive one-on-one relationship. Mutual spoiling and intense romance assured. Full photo or headshot/description a must. Will return/exchange photos. Confidentiality assured. 7724 ✉

Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 7816 ✉☎

Marilyn Monroe Type—32, blue-eyed blond, charming, educated, kind and caring, nonsmoker, many cultural interests - ideal wife for an intelligent, successful man. 7756 ✉☎

Handsome And Sociable—NYC businessman, Jewish, 5'11" plus, trim, blue eyes, clean-cut, nice hair, Ivy-educated, 35ish, never married, seeks female alter ego, 29-37, 5'5" plus, naturally slim, for social events, romantic weekends and possible future. 7794 ✉☎

Very Attractive—Successful professional, fit at 40, runner/skier - also enjoy sailing, weekend drives, antiquing and great scenery. Looking for a partner to share my life, who's 37-48, handsome, Jewish, successful and self-assured. Playful is good, sense of humor a must and athletic a plus! Like me, he's a romantic at heart, passionate, kind and openly affectionate. Note/phone/photo - mail or e-mail: Gaileastsider@aol.com 7717 ✉☎

Unique, Brainy Beauty—Feminine, warm, fun, athletic, in-shape, seeks similar man, 45-55, successful, upbeat, classy, with heart/soul. Photo, please. 7799 ✉☎

42-Year-Old South Florida Physician—Never married, 6' tall, seeks Jewish wife, 30-35 years old. Must be willing to relocate. Note/photo/phone. 7720 ✉

A Nice Package—Upbeat, affectionate, successful Jewish man, 38, live in North Shore Nassau County. Handsome, muscular golfer with a sense of humor and a zest for life, seeking career-oriented, fit, attractive, sensual woman, 35-47. You have a sense of humor to match mine. Animal lover and nonsmoker. Note/photo/phone. 7762 ✉ ☎

It's Time We Met—Petite, pretty, witty professional (30s) seeks professional, single Jewish male, 40-47, with wit, charm, integrity, for laughter, friendship and lifetime commitment. 7779 ✉☎

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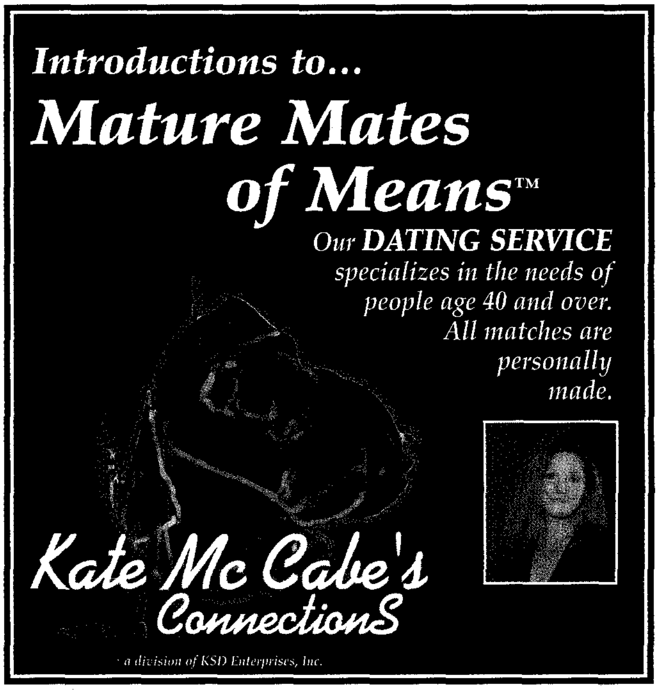
LI, Middle-Aged—Successful salesman, slim, 5'10 1/2", enjoys aerobics, movies, dinner, dance, etc. Seeks self-sufficient, slim-to-average weight female, 40-50, for romance and possible marriage. Queens or LI resident. Photo appreciated. 7766 ✉☎

Comfortably Retired Composer—49, looking for woman to accompany me to the Philharmonic, jazz clubs, opera, theater and good restaurants. 5'10", salt-and-pepper beard, beautiful green eyes. 7759 ✉☎



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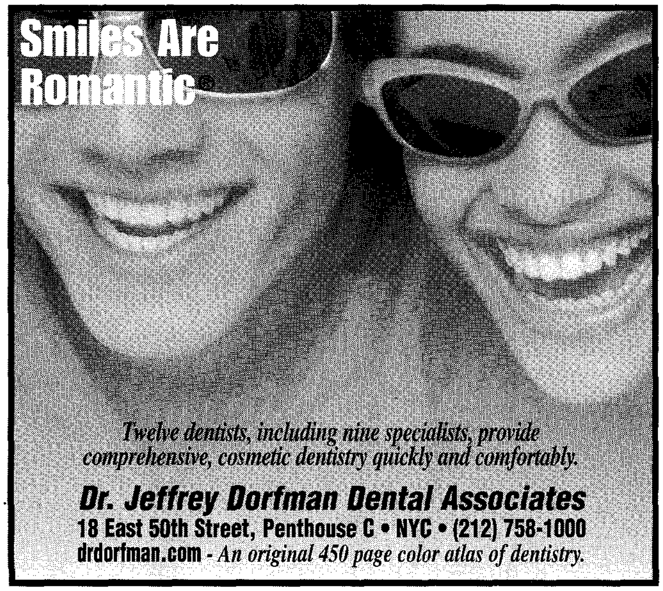
Singles event sponsored by: The Learning Annex New York Strictly Personals

Pretty In Pink—Single, white Catholic female, 47, 5'9", seeking long-term relationship with a tall, single, white Catholic male, 38-48. Photo/phone. 7788 ✉☎

Let's Dance—Handsome, sexy guy, great life style - travel, golf, etc. Seeks svelte, sensuous, sexy Jewish lady, 59-68, ready to go for happiness. Photo, please. 7792✉



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attractive, 5'7", Jewish, young 52 lady, sensual, accomplished, bright professional who has all but right life partner, seeks down-to-earth, secure, sincere, energetic, ethical counterpart, to 58, 5'10" plus. Photo/note. POB 20455, NY, NY 10023

Life's Next Chapter—Pretty, 5'7", educated lady seeks tall, sweet, bright man, 65 plus, for mutual spoiling. 7733 ✉☎

Baywatch Babe—Athletic, thin, leggy blond seeks high-energy, mischievous, charismatic and brilliant older man who likes the beach, bikinis, baseball and rock 'n' roll. Please send photo and note to: baywatch1414@aol.com 7719 ✉

Former Model, MBA—Sports-minded, loves dancing, compassionate. Looking for male soul mate, 60s plus. Photo. 7817✉☎

Winsome Westchester Widow—Looking for new relationship with cultured gentleman, 65-75 - someone with a sense of humor, interested in travel, the arts and golf, who is also looking for an attractive, energetic soul mate. 7755 ✉

Pretty With Light Hair—Slender, warm, sensual, Jewish, Russian-born woman, 49, 5'6" - enjoys travel, theater, music, sports, dining. Looking for intelligent, kind, reliable, successful Jewish man, 50-62, with sense of humor, and who is ready to build up a happy family. Note and recent photo, please. 7763 ✉

Looking For Soul Mate—European, attractive, bright, classy, vibrant, warm widow seeks affectionate, caring, educated, equally successful, generous man, 55-68, to enjoy life, marriage. 7709 ✉

Handsome Ex-TV Newscaster—Turned writer-producer/investor, north of the city, seeks female partner. Am youthful boomer, at 5'10", with hazel eyes... interested in travel, sports, politics and the metaphysical. Photo, please. 7718 ✉

Dynamic Woman—Looks terrific at 51; lush hair, long legs, dark eyes, a creative clinician. Loves rock to opera, spinning, dance, walks, books, kids, cats, dogs, the beach. Seeks loving, genuine and fit man for committed relationship. 7782 ✉☎

Pretty, Petite, Vibrant—Jewish professional, 42, with a big heart and warm smile, seeks a generous, caring, professional, humorous Jewish male, 40-50, who is family-minded - for the long term. Photo/note, please. 7802 ✉☎

Gay White Male—Creative, imaginative, equanimous, curious, engaged, minimalist. 48, 6'2", 180, modestly handsome. Seeks artist, architect, academic, 30-50, open to a fully lived life. Photo/note. 7798 ✉

City Transplant—Hudson Valley gal seeks soul mate. Me: 55, 5'7", attractive, articulate, upbeat, well-traveled, sensuous, Jewish, lover of hugs, kisses, laughter, long walks, talks, nonsmoker. And you? Photo, please. jane@warwick.net 7732✉☎

emotionally available, fun, caring, successful, with a great sense of humor, is willing to share the best of times with the right person with the same or better qualities. 7727 ✉

Society Lady—Seeks appropriate gentleman (60-70) for country club weekend dates. Note/photo a must! 7819 ✉

Caring, Handsome, Successful—6'1", 52 years, fit and charming executive with a child, who enjoys a summer residence on Lake George, and many varied interests: sailing, tennis, antiques, traveling, intimate dinners. I am an emotionally secure gentleman who loves to laugh. Are you a slim, warmhearted, passionate woman who enjoys the good life? If so, please send me a note/photo/phone. 7806 ✉

Attractive Redhead—Late 40s-early 50s, seeks marriageble man who wants to adopt child/children. 7777 ✉☎

Older Man (PhD)—Seeks well-dressed woman, 35-50, for fancy NYC dining, dancing, local/international travel. 7790 ✉

36, Successful, Never-Married Male—Educated, very fit, ambitious, attractive, funny, upbeat, Italian. Live in LI, work in NYC. Have put social life on hold to become successful business owner. I am 5'11", in shape. I think and act young. Seeking same in 25-32-year-old, down-to-earth, fit, attractive, affectionate, upbeat, secure woman. Strong family values a must. 7735 ✉☎

Senior Widower—Seeking Manhattan lady to share cultural activities. 7707 ✉

Quality And Unique, Gay White Female—Feminine-looking and active female, 39, seeks gay, white, feminine woman for enduring, committed, mature, growing love and genuine partnership with a future. I'm slim/fit, 5'5", loyal, warm, caring, kind, emotional, open/communicator, direct, honest, authentic, passionate, intelligent, sensitive, compromises, romantic, rational-thinking, reliable, patient, down-to-earth, stable, health-conscious, independent, AM/weekend person. No smoke, drink, drugs, men or kids. NYC. Letter/photo/e-mail: marienyc@planetout.com 7773 ✉☎

Pretty, Shapely Professional Female—Loves to laugh, seeks happy, loving soul mate/partner/friend, 40-60. 7743 ✉☎

Are You Out There?—Young in heart, nice-looking male, 70, 5'7", 190 lbs, divorced over ten years, with three married, emancipated sons, five grandchildren - seeking lifetime committed relationship with upbeat, pretty woman, under 65, who enjoys eating in as well as out. I'm a semi-retired mail-order publisher, doing creative ad writing and living in high-rise Atlantic City Boardwalk condo. I'm a conservadox Jew, attending synagogue regularly. I have a great sense of humor and am upbeat, with lots of love and passion for the right woman. 7770✉☎

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Begin With The Future In Mind—Young 51, 5'4", awakened mind, sculptured body, accomplished, with inward sense of excitement, passion and excellence, seeking man of distinction. NYC or north Jersey area. 7757 ✉

City-Country—Tennis, gardening a plus. Wanted: 50s female Wasp by media person. 7734 ✉

Seeking Smart Lady—Curvy, pretty, savvy, sound, playful, 43-53. Am keen cool, hot, kind, fit, secure, fun CEO. Like art, music (Bach to Pink Floyd to Moby, etc.), nature views, travel (doesn't everyone?), Simpsons, Sopranos, romance. Letter/photo (preferred) or call. 7745 ✉☎

Tall, Very Thin, Near-40-Year-Old—From central NJ, seeking tall female who is sensitive, thoughtful, enjoys nature, bike riding, dining outdoors and folk music. Photo available upon request. 7810 ✉☎

Gay White Male—Lean and attractive, like the usual but I am after an adventure. 23, 5'10", 160, with the best smile in town. You be similar. Photo/note. 7796✉

Easygoing, Single White Male—33, Manhattan professional, handsome, with a good sense of humor - enjoys biking, golf, music, movies, nights on the town or vegging at home. Occasionally drinks/smokes. Looking for female with similar interests. 7760 ✉

Shapely Size Two—Beauty, brains and lots of heart. Seeking evolved male, 50-60, searching for his significant other. Humor a must. Photo a plus. 7751 ✉☎

Sexy Black Woman—5'2", 43, attractive, warm, seeking a white male, 37-50, 5'7" up, who enjoys families, traveling, dancing and dining. Note/photo/phone. 7710✉☎

Bridget Jones Type—Without the British accent. Jewish professional, 48, female, seeks smart, down-to-earth professional gentleman for whatever. Phone. 7705 ✉☎

Male CEO—Widowed/no kids, NYC/Hampton house, seeks lady. Photo. 7729✉

I'm That Pretty Face In The Crowd—That catches your eye and you just love to talk to - and when you do, you're even more surprised at how nice I am. I feel the best is yet to come, so if you're one cool guy, 35-55, come share the best with one of the best. 7712 ✉☎

Dare To Fall In Love Again—Very attractive female, 53, with full heart, kind soul, avid intellect, seeks male companion for loving, caring relationship. 7801 ✉☎

Strikingly Pretty Brunette—Jewish, near 40, 5'6", Midwest transplant with style, elegance and professional success, smart, adventurous, funny, playful. A sensitive, engaging personality with big heart, generous spirit and passion for life. Slim, shapely - looks and feels good in everything from black tie to bikini. This woman knows what she wants (marriage and family) and what she likes, from good wine, travel to movies, sports, gardening in Hamptons, sharing time with friends. Seeks secure, caring, lively man with brains, wit, who will be my best friend and allow me to be his. 7758 ✉☎

Tall, Handsome Jewish Dentist—45, ready to settle down and start family with pretty, slim, NY/NJ Jewish female, 30-40. Note, phone and photo a must. 7740 ✉

Handsome Professional—Easy-to-talk-to, comfortable-to-be-with, 6', 175, slim and trim, 57. Seeks tall, slim, attractive Anglo-Saxon/Nordic female, 43-53, for serious relationship. Photo, please. 7768 ✉

Best Friend And Beyond—Me: 38, 5'2", incredibly cute, green eyes, fit, fun and athletic. You: very attractive, Jewish, fit, athletic cutie, 38-43, 5'8" plus. Us: laughing, hanging out (golf course, ski slopes) and hopefully more. Note/photo. 7746 ✉☎

Truly Special Man—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 7749✉☎

Wanted:—Cultured man, 70 plus, by extremely attractive, very youthful lady. 7820✉

Euro Model/Ballroom Dancer—5'7"/138/38. Excel: manners, health, personality. Multi: skilled, educated, lingual - for very generous man (55 plus). POB 2442, Clifton, NJ 07015

Charming, Elegant Frenchwoman—NYC professional - loves books, the arts, walking, the sea, New York and Jewish culture. 40ish, dark curly hair, imaginative and playful. Seeks compatible Jewish mensch, kids a plus, for friendship first, then who knows? 7761 ✉

Sensitive—Caring, artistic Italian male, late 40s, very young-looking, attractive, educated, successful, down-to-earth, refined, unpretentious. Enjoys travel, Broadway, concerts, opera, ballet, finer dining, B&Bs, antiques, romance, holding hands, candlelit evenings at home, and much more. Is seeking one special woman, early 30s-40s, any race (Hispanic and Asian a plus), with similar interests, who is sincere, smart, very attractive, fit, caring, has a loving heart, is feminine and "open-minded", for hopefully forever. Photo/phone. 7785 ✉

Gay White Male—Great sense of humor, fun, sincere and honest - looking for similar. I'm 6'1", 40, good-looking, 190, with smiling blue eyes and down-to-earth charm. Photo/note, please. 7797 ✉

Nice Guy—Good-looking, sincere, intelligent, romantic man, 65, 5'9", seeks good-natured, pretty, shapely and serious woman, 50-70, who favors commitment. Note/photo. 7754 ✉

Handsome, Successful And Modest—Businessman in his mid 50s is looking for a special, independent lady who appreciates her own space and is seeking a true partner to share the joys of a meaningful relationship. You should be upbeat, easy-going and passionate about life, as I am. Phone/photo. takeme2626@aol.com 7731✉

Tall, Slim, Sweet—Attractive, sophisticated PhD, Irish-Catholic widow, seeks professional male, 60-67, to share life with. 7803 ✉☎

Pretty, Sophisticated—And down-to-earth, all in the same package. Long brown hair, brown eyes, slim and fit. I enjoy the arts, working out, travel, dining, beach walks and casual evenings at home. I am seeking a handsome, great guy, 37-48, who shares my same interests and qualities. Religion open. Please send note and photo only. 7741 ✉

Ex-Model, Ivy MBA—5'10", 34, beautiful blond, very affectionate, sweet and loving, down-to-earth, seeks love, laughter and first-class lifestyle. 7804 ✉☎

Attractive Russian—(212), late 30s, elegant, 5'4", 120, warm, kind, caring, excited about life. You are a successful, worldly gentleman with an upscale lifestyle, fit, generous, caring, lovable. For smiles, hugs, friendship and spoiling. 7825 ✉☎

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If You Want To Laugh A Lot—Pros: Jewish male, no kids but loves them, cherishing, into jogging and nature. Cons: divorced, friends with ex and her family, 5'6", love handles (but working on them). Photo appreciated. 7725 ✉☎

Tall, Playful, Down-to-Earth—Sparkling, adventurous, outdoorsy, very successful and attractive, professional female, seeking solid, responsible, fun-loving, commitment-oriented, physically and financially fit man who's ready to put his toes thru my sheets, 40-52. 7807 ✉

Urge To Merge—Successful Wall Street executive, Jewish, 40s, in great shape, 5'11", dark hair and eyes, sensitive, sincere, passionate and compassionate, with a great sense of humor. My passions include world travel, fine dining, sports, music, theater, comedy clubs, books, languages. Seek woman of great character for marriage. Photo/phone; will reciprocate. 7823 ✉☎

Attractive Professional—Jewish mother, mid 50s, down-to-earth, energetic - enjoys the arts, outdoors, baseball, politics, time with terrific son (9). Seeking romantic, caring, long-term relationship. 7827 ✉☎

Italian Sensitivity—A man of rare honesty and loyalty, 33, seeks a 24-32, significant half. Curious to know more? Note and photo, please. 7765 ✉☎

Handsome, Hazel-Eyed—6' professional, physically fit, healthy mind, body and soul. Seeking self-actuated, physically fit, strikingly attractive female, 30-42, with a joy for life and love. Nonsmoking. Photo. 7814✉☎

Gay Professional Male, 40—LI, athletic - love to run, swim, work out. Also enjoy ocean beaches, Nantucket, travel, restaurants, good wine. Looking for friend and that elusive long-term relationship. Note/photo. liny38@yahoo.com or: POB 2, Roslyn, NY 11576

Are You Warm, Loving And Optimistic?—I am. Successful attorney, 74, widower after 41 years of happy marriage, with two children and six grandchildren, actively involved in Israel and Jewish philanthropy, seeks very intelligent and well-educated, happy, affectionate and loving, young-at-heart partner in her 60s, who is Jewishly involved and who desires closeness, companionship and commitment, to enjoy life together - including family, travel, opera, movies, music, theater, etc. Please reply in detail and enclose a recent photo. 7772✉

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You can e-mail us at:
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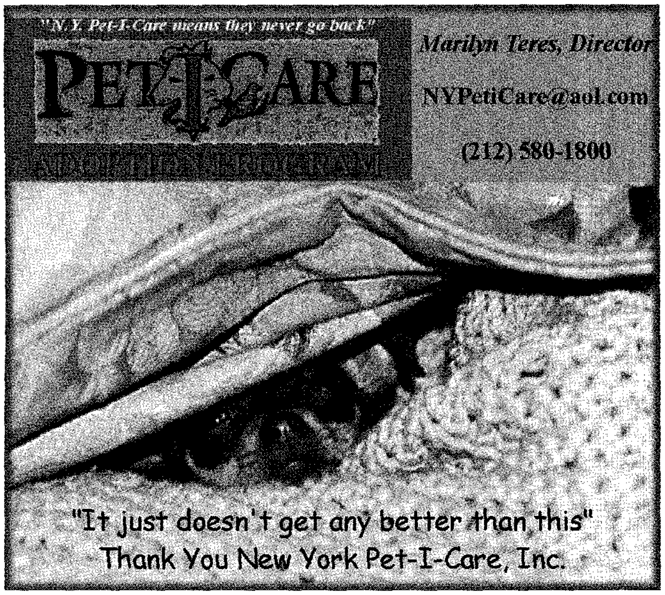
Handsome Male—6'1", athletic build, well-educated, millionaire, 43, Manhattanite, equestrian lifestyle, seeks beautiful Christian gal, 25-35, slender, who enjoys both town and country life style, the arts, great restaurants, travel, outdoors, romance. Recent photo a must. 7778 ✉☎

Taiwanese, Rich Beauty—49, buxom, seeks wealthy, quality male. 7721 ✉☎

Gay, Upstate Male—40, boyishly handsome and fit, successful businessman, looking for masculine counterpart for monogamous relationship. 7774 ✉☎

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 7818 ✉☎

Russian-Jewish Teacher—Very pretty, slim, 5'4", brunette, 38, with many interests. Seeking professional male, 38-50, divorced or widowed, who, like me, wants a serious relationship and marriage. Must be slim and good-natured, fun-loving and kind. Note and photo, please. 7706 ✉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100-percent Irish-American male would like to marry a woman from Ireland or an Irish-American woman. I have high morals, have college degree, 5'11", 165, financially stable, am 43, look 37. 7787 ✉

Gay White Male—Attractive, fit professional, 41, with great sense of humor, not into bar/gay "scene", seeks similar. E-mail: mark4151@aol.com 7728 ✉

Our Mom Is The Best—She is a widowed Jewish lady, young 60 plus, blond, petite, Jane Powell type who loves to dance, travel, dine and have fun. We would like her to meet a 60-plus man who is honest, kind, fun-loving, generous and looking for a serious/fun relationship. Widower/divorced okay. Tell us briefly why we would all fall madly in love with you. Photo too, please. 7753 ✉

Slim Blond, Extremely Attractive—Academician seeks intelligent, worldly man over 50 to adore. 7821 ✉

Cutie Pie—Size 4, white Catholic female, brown hair, brown eyes, a creative professional - seeking an attractive, slim, 5'8"-plus, successful guy from 44-52 years old, with a great sense of humor, a big heart and a warm soul, to share an active NYC life, and ready to make a commitment. 7791 ✉☎

Sweet And Petite—Attractive, successful 37-year-old ad exec seeks down-to-earth, intelligent best friend. Photo. 7826 ✉

English-Jewish Chap—53, broadcast executive, seeks female, 34-50. 7813 ✉☎

No Cliches - Just The Truth—This 33-year-old, Jewish LI gal is well-established in her career, possesses a Master's degree, enjoys a wonderfully adventurous life filled with world travel, epicurean feasts, events with important figureheads and spectacular time with family and friends. My life is a combination of profound conversations as well as silly play with nieces and nephews. I am warmhearted, loving and genuinely sweet. If you would like to join this terrific lady and are 33-39 and Jewish, education required, please feel free to contact me. Available by e-mail: mynymagad@aol.com 7736 ✉☎

French, Chic, Elegant—Fit, warm, cultivated, loving, who appreciates arts, theater, cooking, world travel, seeks stylish, lean, tall, handsome, clean-shaven, educated, down-to-earth, 40-55, international man. Photo and phone. 7726 ✉☎

Cross The Threshold—Into a deeper life with a subtle, authentic, attractive woman, 42. Would like to meet a warm, attractive, lively man, 35-45, who is daring in matters of the heart. 7795 ✉

This Beautiful Woman, 62—Would like to meet a wonderful man, 65. 7767 ✉

Cover Girl Looks, Sweet Disposition!—Striking brunette, long-legged, slender, captivating blue eyes, feminine and sexy, exudes kindness, sincerity and compassion, creative. Loves trying new things. Enjoys off-Broadway, foreign films, secluded beaches, travel, working out. Seeking articulate, very attractive man, tall, in-shape, extremely successful, 35-49, for eternal lasting love. Photo a must. 7780 ✉

Looking For—A NYC man, 40s, prefer a dad, smart, athletic, direct. I'm a spontaneous, athletic, professional, cheerful, Manhattanite, hip single mom. You should be nice-looking, clean-shaven, as I'm beautiful, slim, curvy. Please send pix. E-mail: Hi_There2001@ivillage.com

NYMESSAGE

Interested In A Private Cocktail Party—For single professionals over 35? E-mail information for consideration to: karinsma@yahoo.com

Saw You—56th and Park. You: tall, tweedy, handsome guy, 50s. Me: classy, slender, attractive gal. Available? 7739 ✉☎

Weekend Daysailing On LI Sound—30' Catalina sloop seeks crew. Must have car and some sailing experience. 7800 ✉

Successful, Self-Made Man Sought—By lady, 41. See ForSensational on love@aol. Photo, please; will reciprocate. 7771 ✉☎

Pretty, Elegant, Affluent—Woman seeks MD/lawyer/CEO, 60-68. Photo. 7708 ✉☎

Sweet, Beautiful, Blue-Eyed And 30—Catholic-schooled, MS in Speech Pathology. LI native, now in Buffalo. Seeks man up to 42, with faith, honor, charac humor, a loving heart, interested in l marriage. Location not important. Ph please. Irisheyed@usa.net 7781 ✉☎

Sumptuous Art—Tennis, brasseri biking, whispered conversation. Beautifu slender female lawyer, whimsical, Ivy grad, wishes to share her favorite things with bright, successful professional male with a sense of humor (50-55). Photo appreciated. 7775 ✉

Single Jewish Man, 39—Tall, husky, secure artist and investor, well-read, easy-going, with good sense of humor, passionate and a bit offbeat. Seeks attractive female, 25-37, for fun, friendship, romance and hopefully more. Meet NYC, north and south Jersey, or Philadelphia areas. Note/photo and phone number, please. 7716 ✉

Attorney, Widower—60s, good-looking, trim, athletic, seeks attractive, independent, sophisticated lady. Photo. 7715 ✉

Beautiful Donna Summer Type—Wants to live happily ever after with a 6'2", white male professional, 40 plus. 7752 ✉☎

Unique Lady With Long, Wild Hair—Thin, pretty, spirited, smart, creative and fun, nature and animal lover - wants to share country home and summer beach fun with great guy, 45-60. 7723 ✉☎

I Am A Beautiful, Tall Blond—And honest woman. My son is 11 years old, and we are of Polish descent. I'm ready for love. 7824 ✉

Initial Public Offering—Unusually safe, sound investment. Prospectus: very pretty, slim, 5'7", successful, happy and fun-loving woman with grown children - loves exploration of city, country and the world. Looking for long-term investor, 48-53, who views life as a valuable asset with emotional dividends to share. Grown children, success, positive attitude towards commitment are minimum investor requirements. Phone/note/photo. 7750 ✉☎

Best In Category—Female, 45, with intelligence, kindness, sense of humor, seeks same in mensch, 42-55. 7769 ✉

Where Are You?—Classy, pretty, fun, intelligent, successful, fit, youthful, spirited, divorced, nonsmoking 50-year-old. A lover of the arts, movies, dining out, walking and playing in Central Park. Looking for an equal to enjoy all this with and more. Thoughtful note, reflective of your values and interests, with a recent photo a must. 7784 ✉☎

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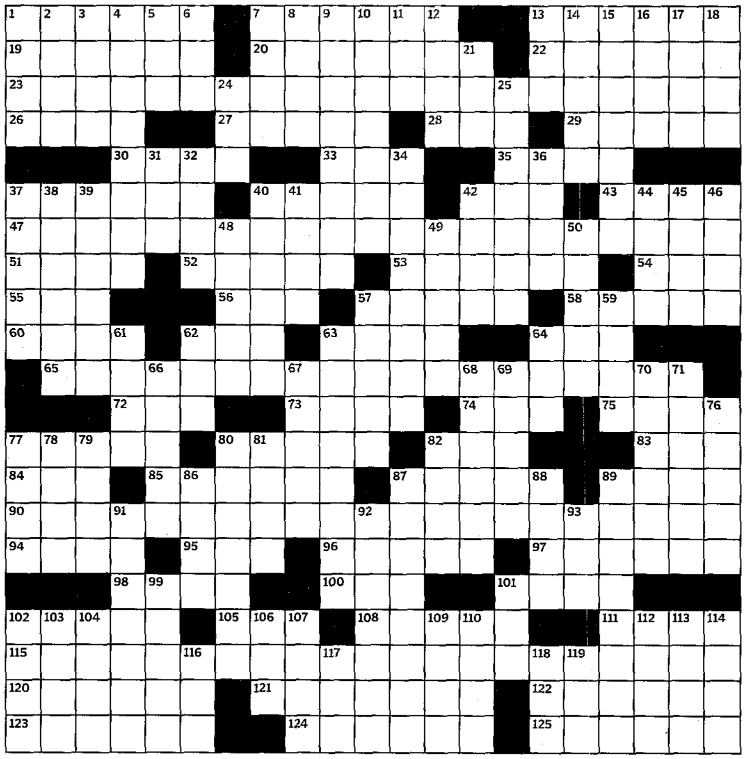
'Ethnic Non Sequiturs II'

'Cue' Crossword by Maura B. Jacobson



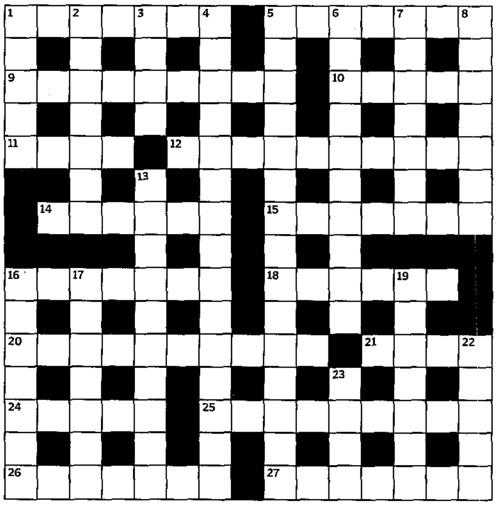
ACROSS

1 Andean animal
7 "The —— the Mohicans"
13 Indian commune of terraced dwellings
19 Intense fear
20 Eight-note intervals
22 Paesano's land
23 FLEMISH?
26 Printer's goof
27 Gossip-column tidbits
28 Pair
29 Contest submission
30 Hammer's target
33 Longest Swiss river
35 Desperate
37 Appraises
40 Pedestal for a statue
42 N.R.C.'s forerunner
43 Bombay blueblood
47 SERB?
51 —— the kill
52 "Waiting for Lefty" playwright
53 Sovereigns
54 Skye cap
55 Male turkey
56 M-G-M's lion
57 Step part
58 Paris's waterway
60 Phoner's code
62 Asher ——, Potok hero
63 Green and split edibles
64 Mo. having no holidays
65 MOROCCAN?
72 Nursery-rhyme Margery
73 Greek goddess of discord
74 Elongated fish
75 "La Plume —— Tante"
77 Impudent
80 Modify for a different medium
82 One for the road
83 "Spare" bone
84 Play division
85 Toreador's vest
87 Croc's kin
89 Billboard
90 RUSSIAN?
94 Orpheus's instrument
95 Charged atom
96 "All that we —— seem": Poe
97 Rind remover
98 U.S.-Eur. pact
100 Bobble the ball
101 Makeup maven Westmore
102 Indira's wardrobe
105 San Francisco hill
108 Extensive view
111 Metrical foot
115 SWEDISH?
120 Actress Pia
121 Metal type of 116-Down
122 Some pipes
123 Before the present time
124 Leave marooned
125 Hush-hush

DOWN

1 "Look —— this way . . . "
2 Impose, as a tax
3 Pre-coll. school
4 Member of Jason's crew
5 Sound from the dovecote
6 Gallery display
7 Barn's upper story
8 Property measure
9 Digestive organs
10 Household-goods offering
11 Egg: prefix
12 Ward (off)
13 Cherry discard
14 King Arthur's father
15 Paid workers
16 Rorschach image
17 Worse than a fibber
18 Like Cheerios
21 T.C.U. rival
24 Need a doctor
25 Alpine singer
31 "The Fountainhead" author Rand
32 Words in a ratio
34 Second courtroom ordeals
36 Cake decorator
37 One of the Pointer sisters
38 Mexican state
39 Flower's pollen producer
40 Magician's hiding place
41 Director Preminger
42 Having what it takes
44 Spumante province
45 Valjean of "Les Misérables"
46 "Ma, He's Making Eyes ——"
48 Do-nothing
49 Also: Fr.
50 Part of G.I.
57 Illuminated again
59 Inoffensive oath
61 Tries for a total
62 First gear
63 Dolphin by another name
64 Everybody
66 Perhaps
67 Supply new weaponry
68 Less of a mess
69 1992 also-ran
70 Story in installments
71 Displaced person, often
76 Mammy Yokum's boy
77 Put out to sea
78 Muscle-sore
79 Headliner
80 Pennsylvania city
81 Faculty bigwig
82 Statesman opposed to Caesar
86 "Put a lid ——!"
87 Partisan raider
88 Tug-of-war need
89 Kind of gravity
91 Deerhunter's dinner
92 More daring
93 Pulpit lecture: abbr.
99 The Jetsons' dog
101 Give a bad review
102 Shoe salesman's question
103 Not quite closed
104 Lacking politeness
106 Short approvals
107 Casino transactions
109 Complexion
110 Evened the score
112 Opposite of anear
113 Adjective for a pittance
114 Cream of the crop
116 Kids' playing marble
117 Lincoln Ctr. attraction
118 Channel 2 in New York
119 Pay dirt

The 'Guardian' Crossword Set by Araucaria



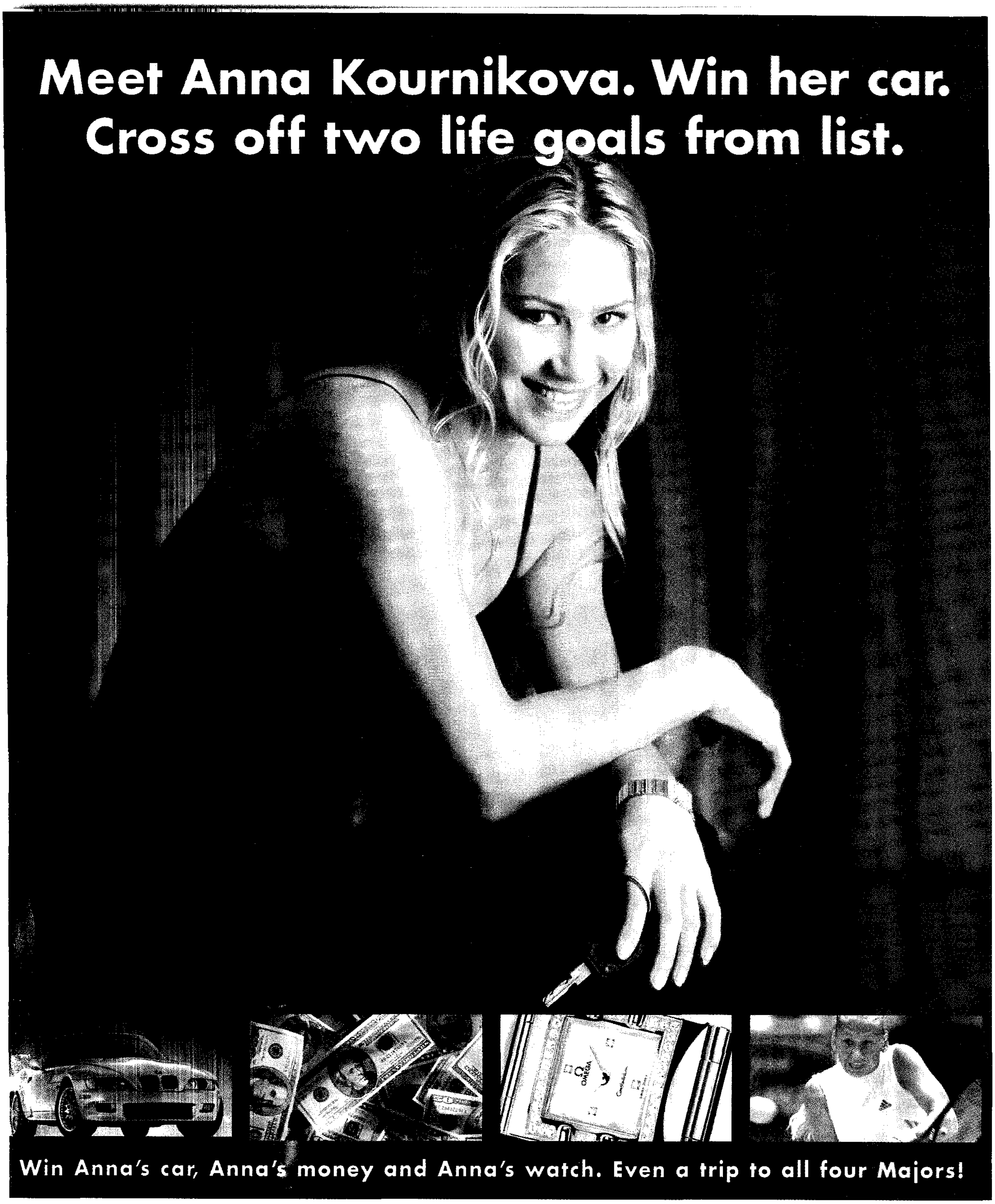
ACROSS

1 Speculation about luggage holder with wall fitting. (7)
5 Vocal supporters of a god? (7)
9 Hurry up and be well groomed. (4,5)
10 Source of change applied to lips? (5)
11 Don't start on "Tis true, 'tis pity . . . "? (4)
12 End of the line once for much loved fashion. (10)
14 River where King introduces himself as Tarzan? (6)
15 Gift of the Speaker, otherwise a Conservative. (7)
16 In memory reversal a little bit delivers the coup de grâce. (7)
18 See 22.
20 Polish retreat with unfortunate sequels evokes ribald mockeries. (10)
21 Tax maybe on one from . . . (4)
24 . . . Wyndham with a gun. (5)
25 Setting for 11, a false statement by a petty officer? (5,4)
26 Cost reported as an unknown quantity of small change. (7)
27 One attempting to utter during seer's rhapsody? (7)

DOWN

1 It bundles the hay and empties the bilge. (5)
2 Champion has a job with the French. (7)
3 Hardy plant on 13. (4)
4 Scene of the above, traditional RAF quarter's gala display. (9,6)
5 Similar scene to the above shows flier and lion with foot on bird in topper. (6,2,3,4).
6 Another such (or horse) to manage Northern golfer. (10)
7 Philosopher's high utterance is unfinished. (7)
8 Fliers seen with new eyes by T. S. Eliot's character. (7)
13 7, enabler of cricket, on hold. (4,6)
16 My pretty girl's name. (7)
17 Be sick and resign. (5,2)
19 13's 6-carat ring on line. (7)
22,18 Voice with the 2s, about 11? (3,2,6)
23 It's our responsibility. (4)

Solutions to last week's puzzles appear on pag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